

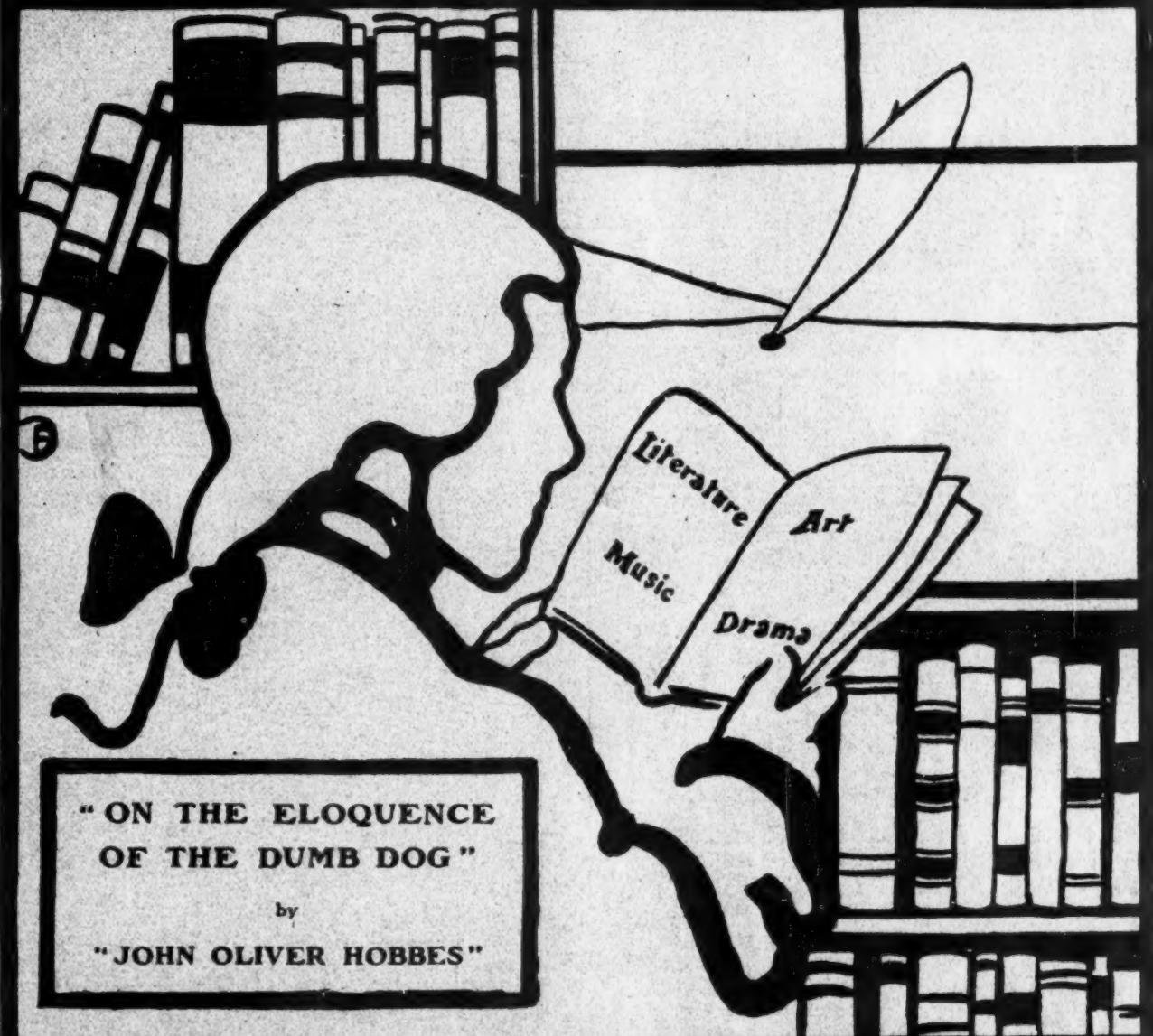
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No. 1648. Established 1869. London: 5 December 1903.

Price Threepence.

[Registered as a Newspaper in the United Kingdom, and at the New York Post Office as Second-class Mail matter. Foreign Subscribers, 17/6 a year.]

Literary Notes and News

As this number of THE ACADEMY AND LITERATURE clearly shows, the output of "Christmas" volumes has this year not only been large but on the whole of high merit. Children are indeed lucky nowadays compared with their forefathers and it is a question to which an answer would be very interesting, whether the artistic illustrations to modern children's books are achieving anything in the way of educating the artistic

has been decided to take such measures of retaliation as will restore the supremacy of the well-tried British products of good humour, good sense, and good fellowship. Arrangements have been made for the presence of a large assortment of open minds (and mouths), but as it is not intended to restrict the importation of ideas—and other things—appropriate to the occasion, it is confidently expected that the only things remaining open at the close of the proceedings will be the doors, which, at this stage, will certainly not require locking."



Mrs. NORA CHESSON
[Photo, H. Edmonds Hull, Holland Park Avenue.]

palate of the young folk. Literature is generally counted as one of the factors in a man or woman's life, surely the illustrations to the works placed in children's hands must have some influence? If so, the "grown-ups" of, say, ten years hence will own a finer artistic taste than that of those who have recently achieved years of discretion—or indiscretion. THE ACADEMY Almanac, owing to the unusual size of this issue, will be published next week instead of this.

THE Yule Tide Revels of the Hull Literary Club should prove exciting if carried out according to promise. We are told that "The immediate cause for anxiety being the unfair competition of dull care with the lawful buoyancy of feeling expected from all at this time of the year, it

At the Royal Society of Literature meeting on November 25, Mr. E. W. Brabrook, C.B., in the chair, Dr. Richard Garnett read a paper on the Date and Authorship of the Treatise on the Sublime attributed to Longinus. The object of the paper was stated to be the investigation of the question whether the celebrated "Treatise on the Sublime" could be rightly attributed to Dionysius Longinus, the counsellor of Zenobia, and, if this supposition should appear untenable, the assignment of a probable date. The writer, while admitting that the general tenor and spirit of the treatise were fully in harmony with the character of Longinus as depicted by history, felt compelled to agree with the majority of modern critics that the characteristics of the author's period, as described by himself, could not be reconciled with those of the age of Longinus. They seemed rather to indicate the early part of the second century. This conclusion would be strengthened if the Terentianus to whom the treatise is inscribed could be identified with the Latin poet Terentianus Maurus. Professor Rhys Roberts, the translator of Longinus, evidently inclined to this view, but seemed to have been deterred from pressing it by the opinion of Lechmann and Teuffel that Terentianus belonged to the third century. The speaker, on the other hand, thought it could be almost proved that Terentianus flourished under Hadrian. If the name of the writer of the treatise was really Dionysius, he might perhaps be Dionysius of Miletus. A discussion followed in which Dr. Todhunter, Dr. Phené, Mr. E. Gilbert Highton and Mr. P. W. Ames took part.

THE new "literary" ladies' club, "The Lyceum," starts under good auspices and should prove not only a pleasant but a useful meeting-ground for ladies who wield the pen. The Honorary Secretary is Miss Constance Smedley, 119, Ashley Gardens, S.W.

MR. E. F. BENSON has half completed a new novel, which will probably be called "Two Generations," and be ready for publication next autumn.

MR. LEWIS F. DAY AND MR. WALTER CRANE have prepared a volume on "Moot Points on Art and Industry," which

will be published by Mr. B. T. Batsford before Christmas, with a cover and tail-pieces designed by Mr. Crane.

FROM a very interesting article on Whistler, by Mr. Mortimer Menpes, in the December "Cornhill," I quote:—

Then again in his mode of dress he was consistent to his artistic conceptions. His was not an attempt at eccentricity, for many a time I have been with Whistler to his tailor's and watched the master being measured and tried on; and although his directions to the fitter were very particular and extraordinary, yet it was always the artist who talked and not the vain man of fashion. Whistler wanted to produce certain lines in his frock coat, and he insisted upon having the skirt cut very long; while there were to be capes over the shoulders which must needs form graceful curves in sympathy with the long flowing lines of the skirt. The idea of wearing white duck trousers with a black coat was not conceived in order to be unlike other people, but because they formed a harmony in black and white which he loved. His straight-brimmed hat, his cane, the way he held his cane, each and every detail was studied, but only as the means of forming a decorative whole. Whistler copied other people's peculiarities of dress occasionally—boots, collars, hats, &c.—but, once worn by him, thenceforward they were always exclusively his, and any one who wore the same articles he declared to have stolen them from the master.

MR. F. G. AFLALO is at present busy with a number of books in various stages of development. Among these the chief perhaps is a volume dealing with the practical side of sport and games in India. To this volume, which will be illustrated with maps and photographs, a number of expert sportsmen, both soldiers and civilians, have contributed, and it is to be dedicated to Lord Kitchener. Messrs. Horace Marshall will produce it in the spring. Another sporting volume, to which Mr. AFLALO contributes the text, will also be published in the spring by Mr. John Lane, and will present fifty sporting portraits taken by a new process, the work of Messrs. Elliott and Fry. H.R.H. the Prince of Wales has sat for the book and there is some hope of including also His Majesty the King. Then, too, there is Mr. AFLALO's sea-fish volume in the Duke of Bedford's "Woburn Library." This was written more than a year ago, though the author has, in the proofs, taken advantage of the delay to make such additions as were thought necessary to bring the subject up to date.

MR. AFLALO is also said to have all but completed a popular work on our sea-fisheries, illustrated with his own photographs. While writing this work, the author recently made a complete tour of the fishing centres from Berwick to Maryport. No work of the kind has been issued since Holdsworth's book in 1874.

IT is pleasant to know that "Violet Fane" is collecting and correcting her poems written while at Rome and Constantinople; the volume will be welcomed by many.

MESSRS. METHUEN will publish immediately a new volume of the "Westminster Commentaries"—the Book of Genesis, edited by the Rev. Canon Driver, Regius Professor of Hebrew at Oxford. The aim of this Commentary is to explain the Book of Genesis to English readers in the fresh light which has been thrown upon it in recent years from Assyriology and other sources; and the editor, while insisting strongly upon its inspiration and spiritual value, is careful at the same time to point out how it must be now read if it is not to come into conflict with the claims of science and historical criticism. The Commentary, like the others in the same series, is not of a technical character, but is written in a style intelligible to ordinary educated readers.

"THE ALIENATED CROWN" is the title of a new volume of sermons by Mr. Thomas G. Selby, author of "The Imperfect Angel," which will be published shortly by Mr. James Robinson.

MESSRS. CASSELL are about to issue "The Greek Heroes: Stories Translated from Niebuhr, with Additions," illustrated by Mr. Arthur Rackham, whose work is always so good.

"FROM OTTERY TO HIGHGATE," the story of the childhood and later years of "S. T. C.," by Mr. Wilfrid Brown, will be published next week by Messrs. Coleberd of Ottery St. Mary. There will be eleven illustrations.

AT LAST! A new work is in the press and will shortly be published by Mr. Elliot Stock, which claims to disclose the true author of the "Letters of Junius." It will be published with the title: "Junius's Letters; The Author-Mystery Cleared," under the pen-name of "Vicarius." But—?

THE second instalment of the new Thackeray letters in "The Century" quite maintain the interest of the first, the letter of June, 1853, from London being quite first-class. Thackeray; the reference to Sterne's portrait is funny, the words put into Tristram Shandy's mouth being, "You are right, I was a humbug; and you, my lad, are you not as great?"

THE article on Mr. Sargent in "The World's Work," by Mrs. Meynell, is not only excellent reading but excellent seeing, the illustrations being beautifully printed, quite the best half-tone reproductions I have seen of this artist's work, which is apt to lose so very much when its colour is gone.

MESSRS. JOHN WALKER send us a selection of their admirable Diaries for 1904; all that need be said is that they are carefully prepared to meet the requirements of all persons and purses, showing great ingenuity and practical skill in their production. None better.

THE busy town of Paisley has long been celebrated as the abiding-place of poets; but it has an even wider repute for the manufacture of shawls, now discarded, but once the glory of Scotland's womankind. A history of the epoch of the town's textile greatness is being written by Mr. Matthew Blair and will be published by Mr. Gardner with the title "The Paisley Shawl and the Men who Produced It." The book will be illustrated by reproductions in colour of ten examples of the famous shawls, and, presumably in vindication of the town's intellectual fame, by portraits of "notable Paisley artists and literary men."

FOORTY years ago Mr. George Seton, advocate, published a work which he intended to be both instructive and popular—on "The Law and Practice of Heraldry in Scotland." A new edition, revised, enlarged and brought up to date by the author with the assistance of Mr. J. Horne Stevenson, one of the best-known writers on heraldry in Scotland, is announced by Messrs. MacLehose for publication in the spring. It will be abundantly illustrated, some of the designs being reproduced in colours.

THE reports of both the Scottish History Society and the Scottish Text Society bewail the loss sustained by these

bodies in the death of Mr. John Scott of Halkhill. That of the Historians, indeed, fears that owing to that much-regretted event it will be no longer possible to carry through, as intended, the preparation of a work relating to Queen Mary; though a volume giving the facsimile of Queen Mary's letter to the Duke of Guise (1562) from the original in his possession will form a gift from Mr. Scott to the members, the facsimile having been executed and printed off to the donor's satisfaction. Little less calamitous than Mr. Scott's death—so far at least as Scottish history and literature are concerned—is the decision that his magnificent library shall be dispersed by auction. Attempts are being made in Scotland to prevent such a disaster and hopes are entertained that these may be successful. Where is Mr. Carnegie?

GLASGOW has a "School of Painting" whose aims have been enunciated by Mr. Newberry and some of whose achievements have been chronicled by Mr. Martin. But the Second City has also an as yet unchronicled school of connoisseurs who have been among the earliest appreciators of the work of artists like Corot, Monticelli and Whistler, and had bought their pictures ere yet the fame of the painters had gone forth into all lands. Not unnaturally these amateurs have been quite ready to turn their artistic prescience to financial advantage, and in many cases they have reaped a big profit from their intromissions with works of art. For instance Whistler's "Princesse du Pays de la Porcelaine," recently sold in Glasgow for £5,000, is said to have cost the vendor only £1,200; while he is said also to be disinclined to part with the Butterfly's "The Fur Jacket" for any sum under five figures.

THE Berlin Academy of Sciences is about to undertake a critical edition of Wieland's works. It will be in three parts, the first containing Wieland's writings, the second his translations and the third his letters, many of which have never before been printed. The services of Professor L. Seuffert-Gratz have been secured as editor.

ERICH MARCKS, Professor of Modern History at Heidelberg University, has issued a most interesting pamphlet on the modern imperialist idea (*Die imperialistische Idee in der Gegenwart*. Dresden: Zahn and Jaensch. 1s.). He describes how the idea works in England, North America, Russia, France, and Germany, the nations that chiefly count nowadays, drawing a striking comparison between Chamberlain and Bismarck. The professor believes that only good can come of this modern imperialism, that its prevalence throughout the world is the inevitable result of evolution, that despite the storm-signal it seems to put out it really contains a blessing for the world and its inhabitants. Students of history and thoughtful politicians will find Professor Marcks' observations well worthy of serious consideration. It will be remembered also that a former pamphlet by him, "England and Germany: their relations in the great crises of European History, 1500–1900," of which there is an English translation, attracted a good deal of attention in this country some three years ago.

THE first issue of "M.A.B." (Unwin) contains an amusing and interesting chapter of experiences by Mr. W. H. Chesson, and in a serious and sorrowful letter Mr. "G. B. S." solemnly writes down American publishers as "shocking duffers." Perhaps they are, but they acknowledge but one aim in life, the publication and the *selling* of books, and they do sell them, while "G. B. S." complains that their British competitors do not do so! There is really no pleasing some people. It is matter of doubt whether the methods adopted by, at any rate, some American publishers

are—well, shall I say—dignified? But there is surely a happy mean between our ways and theirs.

EARLY next year Mr. A. H. Bullen will issue a Manual on Copyright Law by Mr. Henry A. Hinkson. The book is chiefly intended for the use of "laymen," artists, authors, dramatists and so forth, and, if well executed, will fill a blank.

THE publication by Messrs. Isbister of Mr. G. S. Layard's novel, at present entitled "Dolly's Governess," has been postponed until next spring. Mr. Layard is now engaged upon "The Life of Kate Greenaway," in collaboration with Mr. M. H. Spielmann, and any information not already furnished concerning the deceased artist and lover of children will be welcomed by Mr. Layard at Bull's Cliff, Felixstowe.

THE extra volume of Dr. Hastings' "Dictionary of the Bible" will be published early next spring by Messrs. Clark. Among the contributors will be Professor W. M. Ramsay, Professor Morris Jastrow, Canon Stanton and Admiral Blomfield.

MESSRS. BEMROSE will shortly publish "A Brief History of Old English Porcelain," by M. M. L. Solon, whose name is guarantee of the high standard of the work. The numerous illustrations will include some really exquisite colour prints.

"MAXWELL GRAY'S" pen is not at present engaged upon fiction, but a volume of essays from this accomplished writer will probably be published next spring.

SIR CLEMENTS R. MARKHAM, who is writing a comprehensive history of the Polar regions for issue next autumn by Messrs. Isbister, is also preparing a monograph on the Spanish navigator Quiros, the discoverer of the New Hebrides in 1606, which includes translations of narratives from the Spanish. This will be published by the Hakluyt Society. The same busy writer is also editing letters from admirals and captains received by his great-uncle Admiral John Markham, who was a Lord of the Admiralty under Lord St. Vincent during the Addington administration, 1801–4, and First Sea Lord during Lord Grenville's administration, 1806–7.

"THE SUN" has been purchased by Sir George Armstrong, Mr. Madge (of "The Globe") and Mr. J. S. Wood, who promise a revolution in its politics and generally hope to make the paper shine brighter than a London sun usually does.

MRS. RENTOUL ESLER'S; "The Trackless Way" will be issued immediately by Mr. Brimley Johnson, bearing the sub-title "The Story of a Man's Quest of God," which sufficiently indicates its subject. A trial for heresy forms the central episode.

CONSIDERING the pre-eminence of the eighteenth century as an age of personalities and the extended intimacies of Samuel Rogers, a new collection of his "Reminiscences and Table-talk" will be of special interest to readers of literary or political gossip. Mr. G. H. Powell has prepared a book from this material to be issued immediately by Mr. Brimley Johnson. The editor has collected and arranged everything of any permanent value from the original memoirs of Dyce and Sharpe into one convenient volume, enriched by a complete index. Rogers knew everyone; he was peculiarly happy both in making people talk and in recording his impressions.

THE death is announced of Sir Frederick Bramwell who was born in 1818. Of his eminence as an engineer and scientist it is not necessary to say anything; his many public addresses were marked by geniality, humour and a gift of clear statement. His loss is deeply regretted by all who knew him, for he was a lovable as well as a great man.

SIR JOHN ROBINSON, so long the editor and manager of the "Daily News," died on Monday last. He was born on November 2, 1828, and coming to London at the age of



Miss VIOLET HUNT

[Pho. Booker and Sullivan, Chancery Lane.]

eighteen, commenced work on "Douglas Jerrold's Newspaper." From 1854 to 1901 he worked on the "Daily News," from which paper failing health necessitated his retirement. He was knighted in 1893.

Bibliographical

THE publication of the first Earl of Ellesmere's "Personal Recollections of the Duke of Wellington" may not impossibly draw attention again to that literary peer, who between 1823 and 1853, or thereabouts, was tolerably active with his pen. His "Life and Character of the Duke of Wellington" was published in 1852, but his career as a writer appears to have begun, virtually, in 1823, when he issued in one volume translations of "Faust" and of "The Song of the Bell." In 1824 came a book of poems, some of them translated, some original. These were followed in 1830 by a version of "Hernani," in one volume, and a version of "Wallenstein's Camp" and some original verse in another. In 1831 came some "Dramatic Scenes" founded on "Hernani," his translation of which reappeared in 1832 in a volume with a translation of "Catherine of

Cleves." To 1836 belongs a translation of Beer's "Paria." After this, his lordship (who may be best remembered as Lord Francis Leveson-Gower) became more ambitious, turning out two dramas ("Alfred," 1840, and "Bluebeard," 1841) and a book of "Mediterranean Sketches" in 1843. In 1856 appeared "The Pilgrimage and Other Poems," and in 1858 a collection of the essays contributed by him to "The Quarterly Review."

I see the advertisement of a reprint of "In Memoriam" which is to be accompanied by "a running commentary and copious annotations." Is it not about time that the "commentator" left the poor poem and poor poet alone? In one year—1901—no fewer than three "commentaries" on "In Memoriam" were published: one was by A. C. Bradley, another by L. Morel, the third by W. Robinson. In the previous year Canon Beeching had given us an "analysis" of the poem, with notes. In 1888, Mrs. Elizabeth R. Chapman came out with a "Companion" to the work. In 1891, there was a new edition of the well-known commentary by the Rev. Dr. Gatty. I suppose it was Robertson of Brighton's equally well-known analysis (1862) which set all the other analysts at work. There are, no doubt, stanzas in "In Memoriam" which are not absolutely pell-mell; but surely, even the typical man in the street would not need all the assistance which the commentators insist upon forcing upon readers.

It would seem that Mr. Gosse's "Jeremy Taylor" is to be the next item in the "English Men of Letters" series. It will be all the more welcome because a concise yet comprehensive monograph on the Bishop is very much wanted. We have had of recent years editions galore of the "Holy Living" and the "Holy Dying" (notably in the Lubbock series and the Temple Classics), and we have had "Golden Sayings" and "Readings" from the works (Mr. John Dennis, 1893, and Rev. J. E. Kempe, 1899). Of anything approaching to a biography of the Bishop we have had, however, no sign since E. H. May brought out in 1882 "The Life, Theology, and Times of Jeremy Taylor."

Dean Stanley's "Life of Dr. Arnold" would naturally figure in any collection of autobiographies, and it will appear, consequently, in a series now in course of issue. It came out, in two volumes, in 1844, and has therefore been for some years out of copyright. As a matter of fact, it was included in the "Minerva Library" in 1889. It was successful from the first, reaching in 1844 a second and a third edition. In 1845 came the fourth and fifth editions, in 1846 the sixth, in 1877 the tenth, in 1881 the twelfth. A "teachers' edition," with a preface by Sir J. Fitch, and with illustrations, appeared only a year or two ago. In a word, a "classical biography," though hardly, I think, in the very first rank of that attractive genre.

The announcement of a new edition of Miss Burney's "Evelina," to be illustrated by Mr. Hugh Thomson, reminds one that a reprint of the story, illustrated by Mr. Arthur Rackham, was issued lately by Messrs. Newnes in their "New Library." Ten years ago there was an edition illustrated by W. C. Cooke. The book, it will be seen, has not been at all overdone.

Miss Susan Christian has just become Mrs. W. F. Hicks-Beach, and a literary gossipier recalls to his readers the fact that she has written books. He mentions two—"A Pot of Honey" and "Ardina Doran." Why did he not also mention "An Inland Ferry" (1902)? I suppose most people recognise the good literary quality of Mrs. Hicks-Beach's work.

There is, by the way, a writer who adopts the nom de guerre of "Sydney Christian," and who, like Mrs. Hicks-Beach, often figures in the catalogues as "S. Christian." It is not unlikely that, in this way, the two authors have been confused, the one with the other, by the unwary.

THE BOOKWORM.

Reviews

Authoritative Art History

A HISTORY OF PAINTING IN ITALY. By J. A. Crowe and G. B. Cavalcaselle. Edited by R. Langton Douglas and S. Arthur Strong. Vol. I. Early Christian Art. Vol. II. Giotto and the Giottesques. (Murray. 21s. net each vol.)

This new edition of Crowe and Cavalcaselle's monumental work is very welcome as it had long been impossible to obtain a second-hand copy of the first issue except at a price far beyond the reach of slender purses. For serious students of Italian painting the researches and comments of those ardent scholars are a necessity. They devoted their lives to their herculean task and it is remarkable how many of their anticipations in regard to careless and incorrect attributions have been confirmed by the discoveries of recent years. Great enthusiasm they had, but small material advantages. From Sir Joseph Crowe's "Reminiscences" we learn something of the early penurious life of this auspicious partnership. "Our working room, which contained a round table and three chairs, was not more than twenty feet square. In the morning we breakfasted on tea and bread; dinner was uncertain, supper equally so. . . . Two candles served for light in the evenings. . . . Hunger made us wake early."

The present edition is practically a new work. Before his death in 1896, Sir Joseph Crowe, with the assistance of Cav. G. B. Cavalcaselle, had rewritten more than a third of the text and had collected a store of material. Then the gigantic task passed into the hands of Mr. S. Arthur Strong and Mr. Langton Douglas. In the earlier stages Mr. Strong took an active part, but owing to the illness of his partner we gather that for the first two volumes Mr. Douglas is mainly responsible. The notes of the new editor or editors disclose a vigorous personality. Hardly a page is without them, marked with an asterisk to distinguish them from Crowe and Cavalcaselle's emendations. Before such erudition, even if we had space to belabour points, criticism is coy, but as a sample of the excellence of the notes we may draw attention to what amounts to a brief essay (pages 81 and 82 of Vol. I.) on the excessive Florentinism of Vasari (that "ass with good things in his paniers"), and also of Crowe and Cavalcaselle. Elsewhere in these volumes Mr. Douglas betrays the scholar's petulance of the dilettante's facile ramblings in print—"that parasitic cosmopolitan class from which the writers of little-art books are frequently drawn." In another place we find the dark saying that Cavalcaselle "being neither a place-hunter, nor a picture dealer in masquerade, never attained to affluence."

Well, writers on art do not usually attain to affluence; but when four combine with labour and with love to produce such a work as this they earn our profound gratitude. We do not ask for and we are not given the inaccuracy and the colour of a Ruskin or a Pater or even the gleams of enthusiasm of a Berenson; but we do get knowledge of the history of Italian art—profound and minute, derived from the ultimate known sources. Unrolled in these two volumes, bared of the hearsay of the centuries, the misleading statements of men, long dead, who had their own axes to grind, and the guesses of imaginative historians, is the narrative plain and unvarnished of Italian art history. It ranges from the time when the primitive Christians wrought mosaics in the catacombs of St. Callixtus at Rome to the rise of Giotto, the amazing spread of his influence, the gradual waning of Giottesque art and its final disappearance in the fifteenth century, whither it was carried, fragmentarily and faintly, by Lorenzo Monaco. With him the second volume ends.

Legends are blown away by the breath of scientific criticism. It has no sympathy for pretty stories. "I

care for nothing," says scientific criticism, "but facts." Mr. Douglas will not allow that Cimabue's Madonna was ever carried in triumph through the streets of Florence, although Crowe and Cavalcaselle quote the anecdote with approval. He will not even allow that this Madonna we have all gazed at in the dark side chapel of S. Maria Novella at Florence was by Cimabue at all. Duccio was the painter and the two historians of S. Maria Novella concur. Indeed, it "cannot be proved that a single picture attributed to Cimabue was painted by him." Giotto emerges fresh and fragrant from the dusty ordeal of scientific art criticism; but that pleasant story of Cimabue finding Giotto, the shepherd boy, on the hill side drawing one of his own sheep on a stone, taking him into his studio and teaching him all he knew is, we are told, "probably more poetic than true." Scientific criticism inclines to the belief that Giotto "owed more to Pietro Cavallini and the Roman Masters, on the one hand, and to Niccola and Giovanni Pisano on the other, than to any early Tuscan master."

Some may care to be reminded that it was Leonardo da Vinci who told his pupils the story of Giotto on the hillside.

Pithy

YEAR BOOKS OF EDWARD II. Vol. I. 1 and 2 Edward II. A.D. 1307-1309. Edited for the Selden Society by F. W. Maitland. (The "Year Book Series," Vol. I. Quaritch.)

This is really a wonderful book. It is extraordinary that any one should be found to take the trouble of rendering the crabbed mediæval French of the old Year Books into English and accompanying the version with the annotation which it requires. We could not be too thankful for the existence of such a person, but our obligations are greatly increased by the addition of a preface more pithy with condensed matter than any introductory essay we can remember. The points taken up by Mr. Maitland successively, and handled with masterly brevity, might, with a more pretentious treatment, have afforded matter for a good-sized volume. He points out that, although shorthand had been known from the time of Cicero, and the harangues of ambassadors reported at the Court of Byzantium, systematic reporting for public purposes is an English invention and dates from 1285, when legal proceedings were regularly reported for the Year Books. "Someone was endeavouring to report in the vernacular—that is, in French—the oral debates that he had heard in court. In 1293 a fairly continuous stream had begun to flow. At present English legal proceedings are reported wherever the English language is spoken." The reporters' pedigree, Mr. Maitland observes, is unbroken and indisputable. "It goes back to some nameless lawyers at Westminster to whom a happy thought had come." "What?" asks Mr. Maitland, proudly of the original reports, "What has the whole world to put by their side? In 1500, in 1400, in 1300, English lawyers were systematically reporting what of interest was said in court. Who else in Europe was doing the like? Can we, for example, hear what was really said in the momentous councils of the Church at Constance or Basel as we can hear what was really said at Westminster long years before?" This alone would invest the Year Books with the highest interest. "We may affirm," says Mr. Maitland, "that if to the whole mass of material for the history of law England had nothing to contribute but these Year Books, England's contribution would still be of inestimable value. We can bring the tissue of ancient law under the microscope; the intimate processes of

nutrition, assimilation, elimination can be recorded year by year." Scarcely less interesting are the philological aspects of the documents. Mr. Maitland's preface abounds with matter of the highest interest, not merely as regards technicalities, but as to the general use of French when cases began to be reported, and to other considerations affecting the history of our language. It is also most interesting to hear him upon the corruption of the text in the old printed editions, and the causes which have impelled him to undertake the vast labour of an accurate edition and an English translation. It is evident that but an infinitesimal part of this labour can be executed by one person, and that to wish that the Selden Society itself may suffice for it is to wish it a prolonged existence. Meanwhile, we should be glad to see Mr. Maitland's introduction reprinted and circulated in a separate form.

R. GARNETT.

The Last of the Enthusiasts

RUSKIN RELICS. By W. G. Collingwood. (Ibsbister. 10s. 6d.)

MR. COLLINGWOOD, in "Ruskin Relics," has lovingly gleaned again the well-traversed field of his friend and master's life, and is able by means of bringing before us all sorts of relics intimately associated with his private life and habits of thought to throw many interesting sidelights upon a character that has exercised an extraordinary influence upon social and ethical thought as well as upon artistic and literary work during the latter half of the century just closed.

The book will be welcomed by all lovers of Ruskin and his teaching, and cannot fail to be also most interesting to many more, whether admirers of his peculiar character and genius or not, as giving further materials for forming a true conception of the man and his work and the mainspring of his life and conduct. It is enriched by many interesting illustrations from drawings by Ruskin and Mr. Collingwood, as well as photographs of relics and portraits.

As a collector of such materials Mr. Collingwood of course has enjoyed exceptional advantages, and among them that of being travelling companion to his subject—and the vicissitudes of travel are said to throw a peculiarly searching light upon the character and temper of one's friends.

There is something pathetic about the account of the last journey to Italy in 1882. To one like Ruskin, who had experienced the impressions possible in the old days of travel before the railway network had spread over the Continent, touring had become a system, who had seen the ancient towns of France, Italy, and Germany in an almost mediæval condition, there must have been not a little disillusion, and it comes out here and there. Yet much of the old energy, keen observation, and enthusiasm remains. The prospects are, however, too often blighted by "the storm-cloud of the nineteenth century"—"the plague-cloud," as it is here spoken of (page 56), "and the real enemy of the weather not only in England but in the Alps." . . . "This," as Mr. Collingwood remarks, "was not understood twenty years ago, but Ruskin's observations of the weather were perfectly accurate and his regrets at the changed aspect of Alpine landscape were only too justifiable." This certainly seems to be one of the results of modern capitalistic industrialism—"the labour," as Ruskin himself describes it in a famous passage in "Modern Painters" referring to Turner's dragon in his picture of "The Garden of the Hesperides," "the labour that is crowned with fire and has the wings of the bat."

Outside the devoted circle of his earnest admirers and readers, which is very large, the position and influence of Ruskin and his teaching is peculiar. Mr. Collingwood alludes (page 182) to the two opposite schools, one of which holds the view that Ruskin's ideas on art were

quite secondary to his social and economic teaching, while the other cannot follow him on the social and economic path, but consider him an inspired prophet on art. As bearing on recent economic developments his writings upon social and economic questions are likely, indeed, to hold far more powerful and far-reaching sway than his artistic opinions (and this, it must be noted, coincides with his own estimate of their relative value), since they are in accord with an ever-increasing body of opinion in all civilised countries, and have been an inspiring element in the growth of a new ideal of social life and the organisation of labour in a true commonwealth.

Artistic opinion and standards of taste constantly shift and change. They are in the nature of a revolving search-light coloured by fashion, and the changes—revulsions even—of sentiment which distinguish one generation from another: but the principles which govern the foundations of states, the causes which make for the well-being or the decline of a people, are more patent and reliable and, indeed, can hardly be mistaken by those who take the trouble to look at all beneath the surface and reflect upon what they see.

Ruskin's great distinction among most writers on art consisted in his always searching beneath the surface and endeavouring to find the true meaning—the animating spirit—of which the various forms of art are but the visible expression. Art was to him a vivid and potent language in which both individual artists and states and nations left the unmistakable record of their nobility or their degradation. He may have been occasionally misled by his prejudices and a certain narrowness, inseparable from a strain of puritanism in his composition (as, for instance, in his inability to appreciate any virtue in renaissance art), but his real force as a writer and teacher lay in this prophetic insight and moral fervour of spirit, and it is the true secret of his influence, associated with his kindling enthusiasm for beauty, and re-inforced by his profound observation of nature.

Indeed, Ruskin might have said with Landor, "*Nature I loved, and, next to Nature, Art.*" He was really more of a naturalist than an artist, just as he was more of a moralist than a critic, and he seems really to have cared for Art chiefly in one of its functions, that is as *an interpreter of Nature*. His most eloquent descriptive passages, more especially when he acts as an interpreter of Turner's work, prove this.

Mr. Collingwood speaks (page 32) of his want of admiration for Japanese art, which seems rather curious, considering the extraordinary observation and imitative skill shown in the work of the Japanese artists of the naturalistic school, more particularly in their work in rendering facts of structure in plant-form, birds and fish. Their summary and abstract methods of drawing, however, probably did not appeal to him, and Ruskin, it may be noted, appears to show but little conception of, or sympathy with, the modern conception of the decorative side of art, as distinct from the pictorial, and though himself a most delicate draughtsman and colourist, showed but little, if any, power of design (that is to say *invention*) as distinct from these qualities. In "Elements of Drawing," in commanding various artists' work to the attention of students, he only speaks of Blake's drawings as valuable for the rendering of "certain qualities of flickering and flaring light"—not a word about his fiery imagination and poetic vision or decorative quality of line!

Amid the rapid alternation of phases of thought and sentiment—the revulsions and reactions of our time, which seem to succeed each other with unprecedental swiftness, there is some danger of doing less than justice to a teacher like John Ruskin. We may get exasperated with his indifference to the theory of evolution which has transformed modern thought, we may be impatient with his contradictions, his perversities and whimsicalities, but let the clouds lift: look what remains left us—a character of

extraordinary energy, a boundless enthusiasm for the beauty of Nature, an intense moral fervour, a wholesome sympathy with manual labour and a strong sense of its moral value, absolute sincerity of purpose, and fearless outspoken honesty, and scorn of meanness and baseness of all kinds, joined with a fine taste in art and profound and constant observation of Nature. Such qualities directed to the noblest ends must always command respect and affection, and, with those who owe to an early acquaintance with the writings of John Ruskin a certain awakening of thought and inspiration, never to be forgotten, must be added at least—gratitude.

WALTER CRANE.

"The Man Who Discovered Ireland"

THE LIFE OF DANIEL O'CONNELL. By Michael MacDonagh. (Cassell. 16s. net.)

POLITICAL biography always presents grave difficulties to its writer, for the presence of partisan feelings vitiates the judgments arrived at and its absence is only too apt to lead to misunderstanding. On the whole Mr. Michael MacDonagh holds the balance very fairly, sometimes indeed being led astray by his Irish blood and love of all things Irish, sometimes, curiously enough, apparently feeling a compulsion to censure just to show that he dreads the effect of partiality. A great equipment is demanded of the writer who would do justice—and no more—to the life of O'Connell, and in more than one way Mr. MacDonagh is found wanting. His style is exuberant rather than impressive or expressive and his English is sometimes faulty; then he gives us the details, but he does not paint the picture.

But, after all, the chiefest fault we have to find with this new life of the Liberator is that it leaves us where it found us, or practically so. The early chapters, dealing with O'Connell's boyhood and early homes, are quite the best description we have yet been given of that period of his life, but after that the volume tells an oft-told tale and tells it no better than it has been told before, though it does indeed focus for us information hitherto scattered over many pages of many books. To understand O'Connell the man the Correspondence must still be read as a whole. We should not have indulged in this grumble had not Mr. MacDonagh's Preface given rise to hopes, which were unfulfilled, as we cannot agree, for example, that much fresh light is shed on the social history of Ireland during the first quarter of the nineteenth century or that the history of the famous Clare election is told any better or more fully for being "founded mainly on unpublished matter."

Putting on one side, however, the claim to new lights for old, Mr. MacDonagh deserves praise for his undertaking and its execution. He has filled himself full of the facts of the case and has written down his story on the whole with good sense and discretion. He has, however, in his admiration for O'Connell done scant justice to the Young Ireland party. O'Connell failed in his method of obtaining repeal, so did his younger rivals; they both failed, but both were equally blameworthy or praiseworthy, according to the point of view. As Mr. MacDonagh says, in one of his best moments, "It was a collision between the illusions of youth and the disillusionments of old age."

Daniel O'Connell was a power in his day, and the force of his genius has not yet vanished from Irish politics. *The life of O'Connell*, however, yet remains to be written.

LITERARY AND VOCAL INTERPRETATION OF THE BIBLE. By S. S. Curry, Ph.D. (Macmillan. 6s. 6d. net.)

The aim of this work is so excellent, viz., to improve the style in which the Bible is generally read in public, that we can only regret that the advice given in the nearly

400 pages of which the volume consists, is likely rather to intensify than to diminish the evil. Everyone knows that, as a rule, the reading of the Lessons in the Church Service is very bad. To follow the elaborately detailed instructions of this book would, however, introduce a priggish style of reading which would be even worse and more irritating.

According to Dr. Curry, before a man can read properly in public, he ought to study in these pages chapters on "The Didactic Spirit," "The Oratoric Spirit," "The Allegoric Spirit," and several other "Spirits." Also, essays on "Rhythmic Actions of Mind," "Change of Ideas and Pitch," "Assimilation or Sympathetic Identification," "Correlation of the Voice Modulations," and other similar and equally simple subjects. The reading which would be the result of all this study, and of the application of it, would not be likely to prove satisfactory.

One or two specimens of the instructions given will show at once their general character and their detailed minuteness. A general remark is: "We find that increase of inflection, accentuation of change of pitch, prolongation of a pause, greater decision of touch, a change in movement, greater variety in colour, each and all add power. They show a greater inward life, while the accentuation of a circumflex inflection will pervert and render undignified the simplest speech."

It would be interesting to know what a young man just ordained would find to help him in that sentence.

As an illustration of the application of the author's theory to a particular case we may take his instructions for reading the Parable of the Prodigal Son—with the words of which everyone is familiar. There is only space to quote a few brief specimens of this detailed instruction: "In giving the confession (i.e., of the son to his father) he would be more excited than when he first made his resolution. There must be no whine; all modulations of the voice must indicate great depth of feeling. 'Servants,' in the next verse, possibly has some slight accentuation, but the strongest attention should be directed to the unexpected words 'robe,' 'ring,' and 'shoes.' . . . We should be careful about accentuating 'hand' or 'feet,' as these are the natural places for the ring and shoes. The 'fatted calf' and 'eat and be merry' show a progression of acts, and should be touched saliently and pointedly." Again, "a sarcastic, staccato accent on 'him' and 'calf' indicates antitheses. The movement and colour should indicate his anger."

We fear that the infinite pathos of the narrative would entirely disappear under this suggested treatment; and the performance would be very painful to the hearer, and ought to be so to the reader.

Similar instructions are given in reference to public prayer, but they refer chiefly to those extempore effusions which Archbishop Whately described as "oblique sermons." The author tells us that "all prayer is lyric in its substance and spirit" and that "prayer as a mode of utterance belongs to vocal expression." The following out of these instructions regarding prayer would probably secure for the minister the form of approval which a local paper in all seriousness expressed of a minister who had conducted the service in a chapel on the Sunday: "The sermon was powerful, and as for the prayer before it we believe it was the most eloquent prayer ever addressed to an audience in this town!"

A chapter on the use of the Book of Common Prayer shows that the author is not well acquainted with the Book itself, or with the manner in which Divine Service is generally performed.

We believe that much might be done to improve the public reading of the Bible; by previous instruction being given to Divinity students, they might be taught to read audibly, intelligently, naturally—but no set of highly technical hard-and-fast rules, with minute instructions as to "tone" and "colour," and so on, will be of any avail. It is only fair to add that the author incidentally gives

some explanations of portions of Scripture which are scholarly and interesting, and would be helpful to many in the composition of sermons, although the accompanying instructions would not improve their delivery.

T. TEIGNMOUTH-SHORE.

REMBRANDT: HIS LIFE, HIS WORK, AND HIS TIME. By Emile Michel. Translated by Florence Simmonds. (Heinemann. 21s. net.)

THE life of Rembrandt, by Emile Michel, is now within the reach of anyone with a guinea to spend, and to the single volume the original handsome volumes contribute all their matter in print and illustrations. Indeed, the book is wonderful value for the money. Yet—how little even these excellent illustrations yield the genius of the man!

Rembrandt's face in young manhood is finely rendered on the front page; his mother in the exquisite little etching on the first page shows us to whom he owed his features; there is a charming portrait of his faithful wife, Saskia; and of his handsome son, the youth Titus; and there is a beautiful gravure of the generous young woman who comforted his old age and mitigated the misfortunes that fell upon him and on his son Titus through him—the mistress whose sweet face looks out upon one at the Louvre with all its generous and whole-souled devotion to the broken man, deserted by the whole world beside. Indeed, the illustrations are excellent all through. But rich as was Rembrandt's art in black and white, he seems always to lose sadly when his colour is lacking. To stand before his portrait of his youthful son Titus, that wondrous canvas at the Louvre, and to gaze into its depths is to gaze upon one of the greatest portraits the world has ever seen. The face glows and moves, the masterly treatment of the form and colour, the rich resonant warm brown harmonies—the music of the thing almost seems to sound in the ears—the face melts and takes form again and sinks into the deep-toned background.

That mysterious perfection that makes the greatest work of Rembrandt glow with very life in his mystic rendering of colour and form must be seen in the original. But the life of the man as he lived you will find in this volume, most handsomely set amidst prints of his splendid craftsmanship—the fifth son of the miller of Leyden; indifferent scholar; hating book-lore; ruddy of face, long-haired, keen-eyed; solitary of habit; affectionate; impatient of art-schooling; doggedly bent on making his own style from his own surroundings, knowing no fatigue in the passionate devotion to his art; without means for models, using instead his own face and his family's, finding at last inspiration in his deeply loved Saskia, whose marriage and devotion to him contented him and made society enough for him within the four walls of his studio; the death of the devoted Saskia; the small Titus left on the poor fellow's hands, hands so pathetically unable even to guard himself from loss—the intimacy with the faithful girl-servant, Hendrickje, who loyally served him and the boy through the black days that befell the painter when fame and fortune deserted him—and he was sent bankrupt from the home he loved so well—the death of poor faithful Hendrickje, then of the loved son Titus, and the merciful eclipse that fell almost as soon upon the mighty brain itself—these things are told with a rare simplicity, and to its telling it is surely the need of every intelligent living being to listen. In this handsome standard work you shall find all of Rembrandt that is worth the knowing, and as handsomely treated as his own age treated him ill.

HALDANE MACFALL.

THE LAWS OF MOSES AND THE CODE OF HAMMURABI. By Stanley A. Cook, M.A. (Black. 6s. net.)

SPECULATION increases about the Code of Hammurabi (generally identified with that Amraphel, king of Shinar,

mentioned in Genesis xiv.), a translation of which was some little time ago noticed in these columns. Germany, it need hardly be said, is most active, but here, from the pen of a Cambridge scholar, is a survey of the cloud of questions started by this already famous monolith that does English enterprise no discredit.

Mr. Cook's book is not easy reading. He has not the good fortune to possess the power of commanding attention. He is often slovenly in style, and—which in the treatment of such a subject is a graver fault—he has not the knack of keeping distinct the various issues with which he is concerned. One is often at a loss as to what at a given moment he would be at. If it were not ungracious in the case of a book that must represent, more or less, a labour of love, and a very strenuous labour, one would feel inclined to grumble that these rather heavy pages are not furnished with a marginal analysis.

Two main questions need an answer. First, we want to know the sources of the Code itself; and secondly, we are curious as to its relation with that Law of Moses which is contained in the books of the Old Testament.

In the Code of Hammurabi, Babylonia possessed at least twenty-three centuries before Christ a legal system which is manifestly not the original production of the sovereign whose name it bears, but rather represents a traditional system coded and authoritatively promulgated by him. Similarly, the Mosaic Law represents a gradual growth of which the stages are marked by the implied variety of conditions, some of its enactments being survivals from nomad days, some being due to the prophets, others again bearing a specific priestly stamp and reflecting an exilic background. The oldest element is said to be that portion which is discerned by criticism as the original Book of the Covenant, and it is here, if anywhere, that we should find traces of the influence of Hammurabi's Code. On the one hand, in spite of innumerable diversities, it has been asserted that "a relationship is undeniable." More sober judges, among whom is Mr. Cook, are content to explain these by the common Semitic origin of Babylonians and Israelites. Only the theory that Palestine had long been under Babylonian influence, writes Mr. Cook, would render the former theory reasonable; and if this be assumed, it is difficult to understand why Israelite law shows no signs of Babylonian terminology. He perceives already symptoms of a reaction against the impulse to find in the "wand of cuneiform research" the magic that shall solve all Old Testament mysteries. And for the present he believes that the best work will show itself in the form of such monographs as Professor Wilson's comparison of the leading ideas of Babylonia and Israel based on their vocabularies.

THE WORKS OF CHARLES LAMB. Edited by William Macdonald. Vol. V.: Poems, Plays, and "Rosamund Gray." (Dent. 3s. 6d. net.)

Not much falls to be said concerning this latest volume in Mr. Macdonald's delightful edition of Lamb. The arrangement of the contents will, no doubt, be approved by some readers and disapproved by others, for Lamb more than any other writer seems to inspire in his lovers a passion for particular arrangement and presentation. Mr. Macdonald, at any rate, gives reasons for his own method which are sound enough, and the volume properly opens with that perfect piece of delicate and sombre romance "Rosamund Gray." Then follow the Poem, Album Verses, Translations, Political Verses and Epigrams, the Plays, and finally the Epilogues supplied by Lamb to plays by other hands. We are glad to see that opposite the translations from Vincent Bourne Mr. Macdonald has printed the original Latin.

The notes, as in previous volumes, are interesting and suggestive, being, indeed, rather interpretative and biographical comments than notes in the ordinary sense.

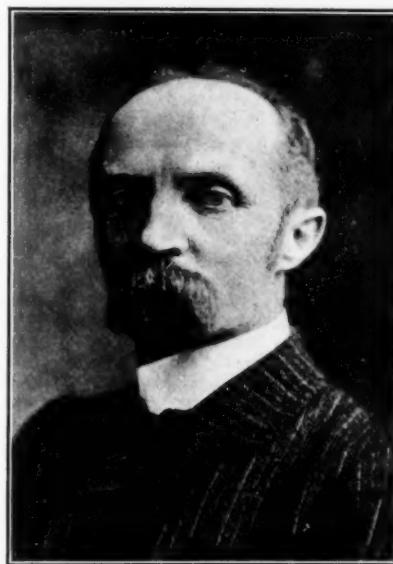
THE AFRICAN COLONY. STUDIES IN THE RECONSTRUCTION.
By John Buchan. (Blackwood. 15s. net.)

It is a vain attempt to paint frescoes with a camel's hair brush, be the craftsmanship ever so nimble. It is equally vain to attempt even "Studies in Reconstruction" of such a vast subject as South Africa, after a residence of a couple of years. The old phrase holds good: *si jeunesse savait*. And yet Mr. Buchan has made a brilliant failure. He is too clever, too many-sided, too observant, too ready-penned to be able to write aught but what is interesting and sincere, but with all his official advantages (he was private secretary to Lord Milner) he never gets really to the root of the matter. It cannot be done in the time, even by an ex-President of the Union and the historian of Brasenose. There is so much that is elusive about the South African atmosphere that a new comer, whatever his diligence and his powers of absorption and reproduction, can never enter quite thoroughly into the spirit of place and broaden his perspective sufficiently to embrace the illimitable. The young Oxford manner (an excellent thing in its way) is over it all. Mr. Buchan says incidentally, of the veldt, "the Australian poet sings of the bush in the rococo accents of Fleet Street," but he himself, the Newdigate prizeman, sings of the veldt with something of the preciosity of Vigo Street. He is much too clever. Men who have spent a lifetime in the country are chary of dogmatizing, for in South Africa, most of all places, nothing is so certain as the unexpected, and though Mr. Buchan is a tried novelist, an able official and a stylist of parts, his judgment of men and things cannot be taken as final or even as authoritative. And yet, with all its brilliant self-assertiveness, the book is interesting from cover to cover and full of just observation and fine descriptive passages. Such a statement as the following is entirely true and sound: "If the Boer is once won to our side we shall have secured one of the greatest colonising forces in the world. We can ask for no better dwellers upon a frontier." Certainly, but—"much virtue in your If." The Boer is not to be won by rampant officialism, by rule of thumb, or by appeal to his better nature. He is tractable to those he knows, even if he does not trust them, but young Daniels are among his few Biblical prejudices. "The African Colony," in fine, resolves itself into a remarkable digest of what has happened during the past couple of years, to which are added some charming descriptions of South African scenery.

THE BIBLE IN BROWNING: WITH PARTICULAR REFERENCE TO THE RING AND THE BOOK. By Minnie Gresham Machen. (Macmillan. 6s. 6d. net.)

YET another analysis of Browning. Himself the most analytic of poets—so analytic, indeed, that it interferes seriously with his much disputed claim to be held essentially a poet, rather than a poetic thinker—he has, by way of retribution, been analysed and re-analysed beyond any poet in the English language—unless the other be Shakespeare. There is much parity in the fate of the two. As well nigh every craft under heaven has tried to prove by analysis that Shakespeare belonged to it, so we have had this person analysing Browning's religion, and that person Browning's "message," another Browning's philosophy, while a doctor analyses the science in Browning. There remained a point for analysis; and when we had been invited to consider the Bible in Tennyson, it was certain that someone would ultimately follow with "The Bible in Browning." The expected has duly happened (as, despite proverbs, it constantly does), and the looked-for writer is a woman. It was an easy, indeed an obvious task; for Browning is full of Biblical phrase and reference: but whether these extremely obvious analyses are worth the making one may well scruple. Granted that Browning is full of Biblical matter,

could not readers be left to discern the fact, detect the allusions and quotations for themselves? Will one enjoy or understand his poetry a whit the better for having such references and derivations disengaged from their context, catalogued, and written about? It is surely not so recondite a matter as to need elucidation. But here it is done and done copiously; and, granted it was worth the doing, then it is done worthily. Special attention, as the title declares, has been given to "The Ring and the



MR. JOHN STEVENSON
(Author of "Pat M'Carty")

Book"; but incidentally the writer puts forward a curious theory. She quotes Browning's statement, in a letter to his future wife, that "I never have begun, even what I hope I was born to begin and end—'R. B., a poem.'" And she maintains that "Christmas Eve and Easter Day" was the fulfilment of that design. To us it seems that Browning never actually embodied it in a single poem, as Wordsworth did in the "Prelude." But, in a broader sense, his whole work was effectively "R. B., a poem." The volume ends with an absolute tabulation of the Scriptural parallels in "The Ring and the Book," which fills half the present work. It is industrious and zealous; but was it necessary?

MEDIEVAL POLITICAL THEORY IN THE WEST. By A. J. and R. W. Carlyle. (Blackwood. 15s. net.)

By carefully restricting their research to theory the authors have made a difficult subject seem easy; but we very much question whether pure theory detached from practice and from the age and circumstances of its formulation is digestible by the most confirmed student. If the reader takes these theories and readjusts them to their natural environment by reading up what is necessary of general history and finding out the conditions under which certain documents were issued, there is no doubt that this book will prove very helpful and suggestive. It is only by careful refusal to follow the authors' lead that the best can be made of this compilation.

Of course the authors may reply that since their intention was to detach theories bearing on problems connected with justice, slavery, equality, and authority in church and State, it formed no part of their business to provide the readers with matter which, however interesting, was irrelevant to the question under debate; and in fairness to the authors

it ought to be said that they have succeeded in disengaging the political theories from the Roman and patristic writings with remarkable skill, and never do they for a moment swerve from their clearly defined path either to speculate or to watch the effect of an intuition or dogma on society. We ought to add that the Latin text is given, wherever any enunciation of particular significance is referred to, at the foot of each page. This first volume carries us to the end of the ninth century, and the authors hope to deal in succeeding volumes with the further developed theories of the Middle Ages and of the sixteenth and seventeenth centuries.

F. KETTLE.

Fiction

WEST POINT COLOURS. By Anna B. Warner. (Nisbet. 6s.)

One of the most interesting trips that a visitor to New York makes is to West Point, up the picturesque Hudson River. The Englishman, especially, should go to see the cadets drilling on the green in their early Georgian uniforms, with the Stars and Stripes floating aloft, and all around one of the most beautiful scenes that ever gladdened the eye of man. This tale is an account of life at the military college, which we are told in the preface is quite truthful, and, indeed, we do not doubt it, there being an air of reality in the story that lifts it above mere flights of fancy. The hero, Charlemagne Kindred, leaves his home in the West, and becomes a candidate at West Point. He has to endure the usual amount of chaff and practical jokes, and goes through a good deal of hard work. If he were not so attractive we should say he was somewhat of a prig, with his endless supply of texts for all occasions, and his very virtuous conduct. On one occasion when a young lady asks him for a glass of punch at a party, he brings her back a glass of water, assuring her that it is far better for her health. But somehow he just escapes being a prig. His early life at the college, with its terrible home-sickness and irksomeness, is convincingly told. But "lessons, problems, and questions, went down before his fierce assault," and in the end he leaves West Point with glory for his first post. But the hero himself does not interest so much as the setting of the story, with its drills and dress parades, the sound of the *reveillé* gun, the revelry of the Hundredth Night.

THE LIFE, TREASON AND DEATH OF JAMES BLOUNT OF BRECKENHAW.
By Beulah Marie Dix. (Macmillan. 6s.)

It would be easy for the reader or critic to accept the reality of these extracts from the Rowlestone Papers, so stamped are they with the impress of their time, and so instinct with human passion, albeit passion held in grim restraint. It is a story of profound melancholy, which is set forth in this series of letters between members of the Carewe and Rowlestone families during the years of the Great Civil War. Here we have no stirring personal adventures, or yet any martial pageantries; we are not even allowed to escape from the individual agonies into the larger national tragedy. The story is of soldiers, and turns on a point of military duty, but the author gives us little of the heroic enfranchisement of battle. We are kept on garrison duty till one officer fails of his trust and another bears his guilt, and a woman's heart is broken between them. The relations of Bevill Rowlestone, Arundel his wife, and James Blount their friend, are full of dramatic possibilities, but the author has chosen to show us the drama obliquely, as hinted in the letters of the two households, thereby suggesting character with great skill, but allowing no relief of direct action. In fact there is no relief of any kind, nor the faintest gleam of brightness in this monochrome of tragedy. Yet we read the book for sake of its fine, if remorseless, character drawing, and because of a sense of the time so convincing, that these dark records might indeed have come to witness of a long past wrong, from some forgotten muniment chest.

ROSEMONDE. By Beatrice Stott. First Novel Library. (Fisher Unwin. 6s.)

ONE closes the last page of Miss Stott's novel with a feeling of strain. Much the same sensation mentally as one would experience physically after hours spent in bending over a microscope watching the struggles of some minor organism. Here, it is a man's soul which passes in review; an unlovely soul, dissected into such minute particles that the study of it becomes in the end fatiguing. The companion soul, the woman's, is a more harmonious creation. Richard Stafford may be a possible character, but for

the sake of humanity it is to be hoped that there are few of his kind existing. Rosemonde, on the other hand, is a real woman. Her undying passion for the man who, loving her intensely all the time, subtly and cruelly tortures her mentally and physically, till he at last compasses her death, is true to life. Such women do exist and suffer. There is practically no "plot" in "Rosemonde." The book is a psychological study, and so much space is devoted to the development of the two principal characters that most of the other persons concerned in the story are more or less sketchy. Much of the writing is clever, although at times ease has been sacrificed to a desire for originality in expression, and there is a too constant recourse to quotation—classical quotation, it is true—illuminating, but still too frequent. The authoress would be well advised to choose a healthier subject for her next effort, also to study the great art of "leaving out"—at present there is a lack of restraint in her work that is at times indelicate.

THE SMILE OF MELINDA. By Dorothea Deakin. (Harper. 3s. 6d.)

The story is in narrative form and is developed by dialogue. On three separate occasions the dialogues are reported by rather crude eavesdropping. On two occasions the stealing of papers from a desk is made the incident of a chapter. These are perhaps faults, but they do not affect the value of the book; they do not matter, the story does not matter; the ingenuity of situation, plot, sequence: these are as nothing compared with the rare delicacy of touch and the quaint, old-world sentiment. Melinda's smile! It completely takes the reader captive; almost it makes him believe that the passage of time is nothing; and that the girl of eighteen, in an old print dress with the pattern washed out, is the same twenty years hence, staring at the inky pages of her household accounts, in an African homestead, alone with the man she loves. But there is a difference, though the author persuades one there is not. Melinda has acquired a jarring note, she trifles with the maternal instinct, she is not the same woman, and it is questionable whether the butcher who, twenty years ago, fascinated by her smile, gave an extension in credit on the family mutton, would now have stayed delivery of the writ.

Melinda practically deserts her child, and, in a fit of whimsicalness, advertises for a desirable orphan. But to her husband, she is still the spoiled village beauty, loving, lovable; he still idly wonders whether that gown of rose pink was not hand-woven by fairies, and whether that fourpence halfpenny hat did not really still look like a large *La France* rose: a dream of delight. Miss Deakin's style has a charm which should gain recognition, and, for these days of so-called realism, a sympathy and point of view quite unusual in its refinement. It is a real pleasure to find in this old curio-shop of human furniture, that there are still genuine bits of Chippendale, here and there.

Short Notices

THE TOMBS OF THE POPES. By Ferdinand Gregorovius. Translated by W. R. Seton-Watson. (Constable. 3s. 6d. net.) This admirable translation of Gregorovius' "Tombs of the Popes" will be of interest to lovers of the Eternal City, but is chiefly valuable to those who can use it as a handbook on an Italian pilgrimage. In spite of its careful work and picturesque style, this brief study must appear somewhat meagre and fragmentary to those who know the German historian's superb chronicle of Rome in the Middle Age; the full and finished picture for which this was a preliminary sketch. The present brief essay—it is hardly more—is suggestive in the extreme, affording glimpses of the Papacy in its early apostolic state, in its strenuous mediæval struggles, in the time of its artistic supremacy and moral decadence, on to the loss of the temporal power. Gregorovius is always admirable in discoursing on the actual monuments and the witness they bear—often ironic enough—to the story of the dust within. He is inclined, however, to leave too much to the reader as regards general history, so that his narrative at times gives scant sense of the larger issues. The little volume holds, nevertheless, a place of its own, and its worth is enhanced by the few, carefully chosen illustrations, and the sympathetic memoir of its author.

LIGHT AND LIFE. By Charles Brown. (Religious Tract Society. 3s. 6d.) If the novels and the poetry and the drama of the world in the Christian era were swept away, we should still have in the works of the preachers the material out of which to reconstruct its social history. We do not class Mr. Brown with Chrysostom and Augustine, with Bossuet and Andrewes, with Jeremy Taylor and Cardinal Manning; but the minister of Ferme Park Chapel, too, does furnish in these pages his quota to the historical edifice of social England. To one who is not personally familiar with

Dissenting circles, the typical Nonconformist appears in the political light of a greedy contriver against the loaves and fishes of the Establishment. He easily forgets that side by side with the Liberationist and the "Passive Resister" there stands a body of intensely serious men and women to whom the spiritual is the real, in whom the love of the Master and of Paul is a vital force. It is for such as these, men and women burdened with the sense of daily infirmity and unfulfilled ideals, that we think these sermons were composed. For the consolation of such, at any rate, among the members of the evangelical bodies, they are eminently fit.

JOHN WESLEY: THE MAN AND HIS MISSION. By G. Holden Pike. (Religious Tract Society. 1s. 6d.) "John Wesley's conversation is good," said Dr. Johnson to Boswell, "but he is never at leisure." This was disagreeable to a man who loved "to fold his legs and have his talk out"; but it was a necessary feature in the case of a man of such activities and ardour. He traversed, on foot or on horseback, the highways and byways of England over and over, from end to end. The passion of his conviction constrained him. What time he diligently studied the books of the hour he was still moving onward from town to town, the slave of his message, toiling for the souls of men. It was the law of acquiescence that he preached, of diligent acquiescence in the presence of the Will that enfolds the human hive. His language was the language of evangelical Christianity, and he addressed himself to such as could hardly understand even that. To himself also such language represented ultimate truth; if he were using a figure he was unconscious that his word needed an interpreter to bring it into line with universal truth. His was one of the by-forces that converge towards a common end—the end that no man knoweth. And, for himself, a beautiful and inspiring example in the minds of a froward or a lukewarm generation. Mr. Pike has capably told his story in this volume in a tone which will hold the attention of those for whom it is intended.

LEAVES FROM THE DIARIES OF A SOLDIER AND SPORTSMAN DURING TWENTY YEARS' SERVICE IN INDIA, AFGHANISTAN, EGYPT AND OTHER COUNTRIES, 1865-1885. By Lieut-General Montagu Gilbert Gerard, K.C.B., &c. (Murray. 16s. net.) A thorough good book, full of exciting adventures, hair-breadth escapes, experiences with big game, and good stories. The author is a sportsman first, a soldier next (or perhaps this order should be reversed), and a cheery raconteur. He has seen much service in India, Egypt, and elsewhere, and has put down a plain matter-of-fact statement of what he saw, what he did, and what he shot. His diaries must have been excellently kept, because the records compiled therefrom are exceedingly accurate and detailed. There is a delightful absence of literary embellishment, and throughout the work a refreshing sense of humour. When the General was quartered at Gibraltar, in the old days, the Moorish Castle was a pretty stiff pull from the Messhouse in the Square, some 300 feet below, and there was an order extant: "That not more than one officer in uniform is to ride on the same donkey." The author wisely keeps to the old-fashioned way of spelling Indian names, and does not adopt the Hunterian method, which, as he explains, is better adapted for Volapük than for the English language. He once heard a traveller speak of "My rat," when he meant the well-known town Meerut, now officially disguised under the pseudonym of "Mirat."

ESSAI SUR LE PRINCIPE ET LES LOIS DE LA CRITIQUE D'ART. Par Dr. André Fontaine. (Paris: Chez Albert Fontemoing. 6 frs.) An erudite and thorough study of the fundamental ethics of art criticism, founded on a comparison of the common characteristics of the most diverse forms of art, and concluding with a formalised attempt to put art criticism on the same basis, or general method, as would be applied to the criticism of history or philology. Whether Dr. Fontaine succeeds in the task he has set before him, must be a matter of individual opinion. He endeavours to rehabilitate the art of criticism, and to free it from all dogmatism. He is, at any rate, partially successful, and presents a clear case for unbiased rationalism.

SOUTH AFRICA AFTER THE WAR: A NARRATIVE OF RECENT TRAVEL. By E. F. Knight, author of "Where Three Empires Meet." (Longmans, Green. 10s. 6d. net.) This thoroughly interesting book is practically a reproduction of the articles which Mr. Knight contributed as special correspondent to the "Morning Post," but they have a permanent value entitling them to be preserved in book form. Few men are better qualified than the author to convey a reliable impression of South Africa after the war; this is his third or fourth visit, and he knows his Boer, his Colonial, his Bywoner, his Rhodesian, and his Bondsman, as do few Englishmen who have not lived in the country for many years. Mr. Knight quickly gets to the root of the matter in his fully-justified and accurately reasoned indictment of the Predikant, or Dutch Reformed Kerk preacher, as being at the bottom of the seething trouble which is now fermenting in the Cape Colony. As he goes further

north, through the Orange River Colony and the Transvaal, Mr. Knight, rightly enough, finds the animosity far less. This is a thoroughly sound and reliable work, accurate, honest, and the reverse of superficial. It should be of inestimable value to historians and students of the present unhappy situation.

THE ÆNEID OF VIRGIL: BOOKS I.-VI. Translated into Blank Verse by Henry Smith Wright. (Kegan Paul, Trench, Trübner & Co. 5s. net.) Yet another metrical version of Virgil, to justify itself, should we conceive, have some claim to represent the poetry of Virgil for English readers, and to do so better than the translations already existing. Otherwise, if its claims rest merely on scholarliness and literalness, it had better have been in prose. The first obstacle to this, in Mr. Wright's version, is his metre. Blank verse is undoubtedly the medium which best represents the stately march of the Virgilian metre, different though its movement be from that of the hexametre. But to effect this it must have a quality, a majesty and movement of its own. And no metre is so hard for the average man to handle. Without a movement of its own it is the most lifeless and prosy of metres. Now Mr. Wright fails to give his blank verse any distinctive movement. It is not bad; it is simply indifferent and featureless—certainly not poetic. The translation is of the same quality: very good and close as a translation, but nowhere to be mistaken for poetry.

THE WINGLESS PSYCHE. By Morley Roberts. (Elkin Mathews. 2s. 6d. net.) Mr. Morley Roberts is known as a successful novelist, a novelist who has his hand (so to speak) on the pulse of his public. But here he comes before us as an essayist. These essays seem all (if we may trust the internal evidence, which is not always a safe thing) to have been written during a holiday seclusion at a sea-side town which he calls Shoreleigh, and which—without too rash a stretch of conjecture—we may, from the surrounding scenery described, identify as Shoreham. They have all the leisureliness and caprice of a holiday diversion. Here, for once, we feel that Mr. Roberts has written to please himself, without the fear before him of a public to be conciliated. "The public have had most of my life," we imagine him saying, "now I will write what I care not whether they read or no." And it has the pleasantness which always comes of a practised craftsman's writing purely out of his own humanity. When man frankly opens himself to man, if he have any skill in the art of self-expression, the result must appeal to man. It may not be strikingly original in thought or feeling, it may not have any exceptional eloquence or daintiness of expression; but other men of average cultivation recognise in it their own thoughts and feelings—with pleasure in the reverberation. Moreover, no man who has written much and lived the ordinarily full life of the ordinary writer can be without occasional thoughts which are peculiarly his own, and bear the stamp of his personality. In all these ways these attractive, discursive essays make appeal; and they have, moreover, a quiet refinement of style, without any especial literary delicacy.

FROM MY WINDOW IN CHELSEA. By Ella Fuller Maitland. (Smith, Elder. 3s. 6d. net.) This very slender booklet consists of papers published in "The Pilot" during the first spring months of 1900. It is no less slight in form and character than in size. Slender, fragile, and graceful papers, pleasantly rambling from theme to theme, the plan of the book suggests and dictates its nature. It professes to follow the changeful ideas suggested to a quiet watcher by the changeful sights seen through the window of her room in Chelsea. To a placid, meditative mind the most trivial object may set up a fluctuant and heterogeneous train of reflection and emotion. Mrs. Fuller Maitland, with unaffected simplicity, jots down these zigzag thoughts; and since she has a cultivated style and mind, the result is restfully pleasant. They are the kindly, domesticated, and very feminine thoughts of an intelligent, agreeable woman; and interest us reposefully, like the chat of such a woman over her tea-table. Nowhere do they go deep, or exact any mental effort; nowhere do they impress or surprise by any special originality: yet they have a certain slight and sufficient novelty, enough to draw the reader on with a quiet and unexcited attention. One or two bits of verse exhibit the author as a true, if slender poet. That on the departure of soldiers to the Boer war ends—

"Two strains of music played them—
One mournful and one glad.
It was the mournful music
That sounded the least sad."

Which is happy; and the like tenderly epigrammatic quality marks the other piece of verse. A latent poetry of disposition gives a certain subdued distinction to the style of the book as a whole.

UNE DETTE DE COEUR. Par Julie Borius. Bibliothèque des Écoles et des Familles. (Paris: Hachette & Co. 3 frs.) A pretty little tale in very simple French, most suitable for a girl of about twelve who has a French governess to explain the occasional

idioms. The book is charmingly bound and got up—wonderfully so considering the price—and there are many good wood-engravings, a most welcome return to a beautiful form of art, which even the most modern process blocks cannot kill. The contrast between the home life and ways of French children and her own will interest any sensible well-bred English maid, and give her something to think about.

LE THÉÂTRE ALSACIEN. Par Dr. Henri Schoen. (Strasbourg: Chez Noiri. 3 frs. 50.) That Alsace should possess a national theatre, a dramatic literature, and a large number of well-known actors, will probably come as somewhat of a surprise to everyone, save those few who know something of the inner life of that interesting frontierland. There were village performances of semi-religious, semi-dramatic spectacles in Colmar in 1503, "the author receiving a golden florin for his services," and for four hundred years the drama has been cultivated assiduously, intelligently, and with a peculiar savour of local tradition and colouring. This is, maybe, the reason that it has rarely, if ever, crossed the border, and why we know so little about it. M. le docteur Schoen has brought together a mass of facts, an excellent bibliography, and a number of good portraits of contemporary actors and authors. Almost the only names familiar to us are those of the literary twins Erckmann-Chatrian. The history of the stage in Alsace is necessarily closely bound up with that of its political vicissitudes, and it is very interesting to note that although French, German, and the local patois are used indiscriminately, the most modern tendency, at any rate in works of any literary pretension, seems to revert to the use of the French language exclusively.

WE TIM'HOUS BEASTIES: STUDIES OF ANIMAL LIFE AND CHARACTER. By Douglas English. (Bousfield.) There seems to be no end to these books of animal photographs, but certainly they are welcome, and this is an excellent specimen of its kind. It contains 150 photographs taken by the author, the majority being of mice and dormice, but some very interesting ones being of fish. The book is of a slightly different type from those recently reviewed in *THE ACADEMY*, being written in narrative style. We congratulate the young readers of the magazines in which these essays made their first appearance on the quality and value of the stuff that was offered them. How these photographs have been taken we cannot guess, but patience was certainly a large ingredient of the photographer's stock-in-trade. This is the sort of Christmas gift for any child that has any possibilities within it, and the elder who purchases will have this advantage, that he will be glad to look at the book himself. If volumes of this type are about to supersede the sort of trash that has long been given to children for their consumption—trash neither rapid nor satisfying, formative neither of bone nor character—everyone concerned is sincerely to be congratulated. Whilst there is nothing more undesirable than the making of premature efforts to educate a brain even the material structure of which is imperfectly formed, and whilst there is nothing more necessary or difficult than to persuade the parents of a precocious child that it is their duty *not* to encourage it, yet, on the other hand, it is equally certain that books of this type afford an educative influence, in humanity, sympathy, and love of Nature, which is as safe as it is sound.

TRUE STORIES OF THE CONDOTTIERI. By F. Hamilton Jackson. (Sands. 6s.) Although everybody has a general sort of idea that the Condottieri were mercenary freebooters who flourished in Italy in the fifteenth century, very few, save students such as Mr. F. Hamilton Jackson, have taken the trouble to delve into the records of the time for the true romance of the period. Mr. Jackson puts forth an earnest, painstaking account of these strange folk, with their love of fighting, robbery—and art. Moreover he has himself illustrated the work both profusely and well, some of the drawings, such as the Back of the Citadel and Tower of the Anziani, Bologna, the Griffin and the Lion on the Palazzo del Comune, Perugia, and the memorial fresco of Sir John Hawkwood, by Paolo Uccello, are quite charming little works of art. There is much good, sound history in the book, and ample materials for a dozen thrilling novels; indeed, if one were inclined to cavil, it would be at the fact that the author seems to have neglected the wealth of romantic detail which he has discovered. We ought to see much of the Condottieri on the stage ere long.

RÉCITS DE LA PLAINE ET DE LA MONTAGNE. Par René Bazin. (Paris: Calmann-Lévy. 3s.) A new book from the pen of the author of "La terre qui meurt," and "Les Oberlé" is always welcome. Bazin might almost be called the Millet of contemporary French literature. The first part of the volume is filled with a delightful account of a September voyage down the Rhone. The descriptions of places and people give us inexpressible pleasure and make us long to set off at once for Avignon, Arles, and Nîmes and the country that forms their setting. Thence we are taken on a hunting expedition in Holland, and are told

characteristic anecdotes of the natives. The rest of the book contains short stories of peasant life, or sketches of scenery, chiefly of the Loire valley, or of Savoy. "Le Voisin," "Le Dernier Jour," and "Un Baptême" are perfect gems in the art of short-story writing. They contain elements of truth, sincerity, and pathos not to be found in many a long novel, and reveal the strength, the capability for self-sacrifice, the cheerful submission to duty, the uncomplaining good humour that despite poverty and toil still exist among the French peasantry.

FOLLOWING ON TO KNOW THE LORD. By Basil Wilberforce, D.D. (S. C. Brown. 3s. 6d.) This collection of sermons by the Archdeacon of Westminster is prefaced by a *Credo*. That is a very good plan, which we commend for imitation on the part of gentlemen who, in this rather bewildering age, commit to the criticism of the general public the discourses they have delivered from the pulpit. On the face of it the articles of Dr. Wilberforce's creed look like a mere expansion of those which are daily recited in the Abbey; but there are differences. "He showed himself alive" is not quite the same thing as "He rose from the dead"; "He is ceaselessly coming in judgment or discernment upon the character and attainments of His brethren of the race, both while they are still alive and when they stand before God at the close of the education of this age" is a highly ingenious amplification of "Thence He shall come to judge the quick and the dead"; and "the non-reality of death," if easier to accept than "the resurrection of the flesh," is by so much the less definite. We have quoted these phrases, not to find fault with them, for that assuredly is neither our business nor our inclination, but because they indicate the general attitude of the framer of these brief, masterly sermons. It is perhaps unnecessary to add that the comfortable word "universalism" is implied again and again; that, in one place at least, with a scriptural evidence that exemplifies how to the Broad Churchman of to-day the Scriptures are not so much a source from which truth is learned as a storehouse of illustration. Thus the ultimate restitution of Iscariot is foreshadowed by the mention of "the twelve" after his decease. An air of optimism pervades everything. From science and from art, from the speculation of alien philosophies, are garnered sheaves of hope.

THE SCOPE AND NATURE OF A UNIVERSITY. By Cardinal Newman. Edited by A. R. Waller. (Dent. 2s 6d.) This is a charming reprint of the discourses delivered in Dublin in the year 1852. They were composed at a moment of great mental tribulation for Newman. He was still under the burden of the Achilli trial, clean forgotten, one supposes, by the public of a later generation; he was in ill-health; he was weighed down by anxiety upon the threshold of a new and momentous enterprise, as to the eventual success of which certainly he can hardly have been sanguine. Indeed, the Catholic University of Dublin, founded in the gaiety of that Second Spring of which Newman was the herald, would be already generally forgotten but for the discourses contained in this volume—discourses which, by their enlargement and correction of the current ideas as to the scope and purpose of university education in general, have not been fruitless in regard to later reforms at Oxford and Cambridge. Besides which, as their present editor points out, they comprise passages—such as the description of the perfection of the intellect, the definition of a gentleman, and the lovely portrait of S Philip Neri—which are gems of thought and style.

THE LARGER FAITH: SOME ASPECTS OF THE NEW THEOLOGY. By K. C. Anderson. (A. and C. Black. 3s. 6d. net.) "It was when it began to dawn upon the minds of men that God is not a being outside the system of things, but within it, its causing, forming soul, that the Theology of Augustine, of the Middle Ages, of Protestant Orthodoxy," says the minister of Ward Chapel, Dundee, "was dead at the tap-root, and a new theology was born." And the words seem sufficiently to indicate the general bearing of his volume of discourses—his thoughtful and arresting discourses—and to illustrate their most prominent defect. That defect is a tendency to dichotomise too rigidly in the interest of the theory that for the moment he is bent on emphasising. More than once, as we have pondered his thoughtful pages, we have brought up against the reflection that nothing so accentuates similarity as over-insistent distinction. On the one hand we realise more than ever before how immanence of the Deity, which he presents to us as something new, has been the cherished in the consciousness of every age; on the other, his very repudiation of pantheism is so fashioned as to leave upon the mind a hating sense that it is to pantheism that the new theology which he professes does in the end amount. Yet does this Scottish clergyman write with so sure conviction, out of a mind so well furnished, with such transparency of honest purpose, that to those who are perplexed between the rival lights of rational progress and the old illumination of dead founders and framers we can heartily recommend his book.

Reprints and New Editions

THE STORY OF CUPID AND PSYCHE. Apuleius. Translation of W. Adlington. VIRGIL'S *AENEID*. Translated by Fairfax Taylor. (The Temple Classics. Dent. Cloth, 1s. 6d. net.) Two desirable additions to Messrs. Dent's excellent enterprise. How many students must thank the publishers for putting within their reach classics, which everyone should desire to own.

OF THE IMITATION OF CHRIST. Thomas à Kempis. Preface by G. Tyrrell, S.J. (Paper, 8d, cloth, 1s., leather, 1s. 9d. net.) Presentation edition, 2s.) WANDERINGS IN SOUTH AMERICA. (Thomas Waterton. Illustrated. Same price.) REMINISCENCES By M. Betham-Edwards. (3s. 6d. net.) [All in the Unit Library.] Of the contents of these volumes it is not necessary to speak again. But it is only fair to say that the "get up" of the series is very good, and special attention may be drawn to the Presentation Edition, which is in every respect a model of what a book should be—good paper, good print, ample margins and a pretty, tasteful cover.

THE VICAR OF WAKEFIELD. Oliver Goldsmith. With thirteen coloured illustrations by John Massey Wright. (Black. 7s. 6d. net.) Very well gotten up. The coloured plates are simple and sweet in a happy old-fashioned way. A capital Christmas gift.

New Books Received

THEOLOGICAL AND BIBLICAL

Campbell, M.A. (R. J.), City Temple Sermons. (Hodder and Stoughton) 6/0
Prothero, M.V.O. (Rowland E.), The Psalms in Human Life. (Murray) net 10/6

POETRY, CRITICISM, AND BELLES LETTRES

James (William), Puerto Rican and other Impressions. (Putnam) net 6/0
Moore (T. Sturge), The Rout of the Amazons. (Duckworth) net 1/0
Green, M.A. (W. C.), translated by, The Odes of Horace and His Secular Hymns. (Digby, Long) net 3/6
Sidgwick (Frank), edited by, Popular Ballads of the Olden Time. (Bullen) net 3/6
Nevinson (Henry W.), Between the Acts. (Murray) net 9/0
Putnam (Frank), The Lafayette Ode and Later Lyrics. (National Magazine Press, Boston)

HISTORY AND BIOGRAPHY

MacDonagh (Michael), The Life of Daniel O'Connell. (Cassell) net 16/0
Gordon (Charles), Old Time Aldwyoh, Kingsway, and Neighbourhood. (Unwin) net 21/0
Erakine (Mrs. Steuart), Lady Diana Beauclerk, Her Life and Work. (Unwin) net 42/0
Jackson (F. Hamilton), True Stories of the Condottieri. (Sands) 6/0
Gregory, D.D. (Benjamin), Autobiographical Recollections of. (Hodder and Stoughton) 7/6
Butler, M.A., F.R.S.E. (Rev. D.), Life and Letters of Robert Leighton. (Hodder and Stoughton) 12/0
Francis, The First Earl of Elegemere (edited with a Memoir of Lord Elegemere by his daughter Alice, Countess of Strafford), Personal Reminiscences of the Duke of Wellington. (Murray) net 10/6
Pryor (Mrs. Roger A.), The Mother of Washington and Her Times. (Macmillan) net 10/6
Shaler (N. S.), Elizabeth of England: Part 1, The Coronation; Part 2, The Tudor Queens; Part 3, Armada Days; Part 4, The Death of Essex; Part 5, The Passing of the Queen. (Nash, Mifflin, Boston and New York) net \$10 per set
Hume (Martin), Espanoles e Ingleses en el Siglo XVI. (Nash) net 3/6

TRAVEL AND TOPOGRAPHY

Swift (F. B.), Florida Fancies. (Putnam) net 6/0
Calvert, F.R.G.S. (Albert F.), Impressions of Spain. (Philip) 10/6
Hawes (Charles H.), In the Ultimor East. (Harper) 10/6
Du Chaillu (Paul), In African Forest and Jungle. (Murray) 6/0

MISCELLANEOUS

Money (L. G. Chiozza), Elements of the Fiscal Problem. (King) net 3/6
Bentham (William G.), The Laws of Scientific Hand Reading. (Putnam) net 10/6
Wigan Free Public Library Reference Catalogue. (S.A.R.) 2/0
English (Dongues), Wee Tim'rous Beasties. (Bousfield) 5/0
Smith, M.A. (D. Nichol), edited by, Eighteenth Century Essays on Shakespeare. (MacLehose) net 7/6
Polkinghorn (John), The Wonderful Works of God, Pages from the Book of Nature. (S.P.C.K.) 2/0
Wickham (E. C.), translated by, Horace for English Readers. (Clarendon Press) net 3/6
Simson (Alfred), Garden Mosaics. (Duckworth) net 4/6
Clarendon (A. W.), Pictures in Political Economy. (Grant Richards) 3/6
Griffiths (Major Arthur), Mysteries of Police and Crime, Part 1. (Cassell) net 9/6
Findlay (F. R. A.), Big Game Shooting and Travel in South-East Africa. (Unwin) net 10/0
Cox (Harold), edited by, British Industries under Free Trade, Essays by Experts. (Unwin) 6/0
A Dante Calendar, 1904. (Moring) net 2/6
The Smoker's Calendar. (S.A.R.) net 1/0
Moore, O.V.O., M.A. (A. W.), Maux Names; or, The surnames and Place-Names of the Isle of Man. (Stock) net 6/0
Cunningham, Lieutenant, C.I.E., F.R.S. (D. D.), Some Indian Friends and Acquaintances. (Murray) net 12/0
Knowledge Diary and Scientific Handbook. (Knowledge Office) 1/0
Buchan (John), The African Colony, Studies in the Reconstruction. (Blackwood) net 15/0
Finsbury Public Library Class-Guide to Fiction. (Bean) 1/0
Dyer (B. L.), The Public Library Systems of Great Britain, America, and South Africa. (Blackwood) net 1/0
Sonnets by John Scott Temple. (Blackwood) net 1/0
How Britain Goes to War. ("Review of Reviews") 1/0
Locock (C. D.), An Examination of the Shelley Manuscripts in the Bodleian Library. (Clarendon Press) net 7/6
Hinkson, M.A. (Henry A.), Copyright Law. (Bullen) 6/0
Who's Who for 1904. (Black) net 7/6
Who's Who Year Book for 1904. (") net 1/0

EDUCATIONAL

Ainger, M.A. (A. C.), A First Latin-English Dictionary. (Murray) 2/6
Nicholson, M.A., D.Sc. (J. Shield), Elements of Political Economy. (Black) net 7/6
Evans (J. H.), Ornamental Turning. (Guilbert Pitman) net 3/6

ART

The Art Journal, Volume for 1903. (Virtue) 21/0

FICTION

"The Smile of Melinda," by Dorothy Daskin (Harper) 3/6; "Mistress McLeerie," by J. J. B. (Scott Pictorial Publishing Co.) net 1/0; "The Squatter's Stud," by E. Way Elkington (Routledge), boards 2/0, cloth 2/6; "A Fatal Legacy," by Louis Tracy (Ward, Lock), 0/6; "The Face in the Mirror," by Helen Mathers (Digby, Long), 3/6.

JUVENILE

"The Enchanted Doll," by Mark Lemon and Richard Doyle (Moring), net 1/6; "Golden Sunbeams," Vol. VII. (S.P.C.K.), 1/4; "Black Fairies," by Margaret Blaikie (Grant Richards), 3/6; "The Sooty Man," by Eden Coybee and Esther Mackinnon (Grant Richards), 1/6; "Only Toys," by F. Anstey (Grant Richards), 6/0; "Scotch Fairy Tales" (Gibbons), "English Fairy Tales" (Gibbons), "Irish Fairy Tales" (Gibbons), 2/6 each; "Before the British Raj," by Major Arthur Griffiths (Everett), 3/6; "Through Strange Paths," by Ursula Temple (Gall and Inglis), 2/6; "Archie's King," by Charlotte E. Baron (Gall and Inglis), 1/6; "My Book of Animals" (Blackie), 0/6; "My Book of Noble Deeds" (Blackie), 0/6; "Struwwelpeter" (Blackie), 2/0.

NEW EDITIONS

"Handy Andy," by Samuel Lover (Methuen), net 3/6; "Adam Bede," by George Eliot (Collins), 1/0; "Rejected Addresses," by James and Horace Smith (Methuen), net 1/6; "Littlebat Titmouse," by Dr. Samuel Warren (Funk and Wagnalls), 6/0; "The Scope and Nature of University Education," by Cardinal Newman (Dent), 2/6; "Teaching of the Church of England on Some Points of Religion," by John Wordsworth, D.D. (S.P.C.K.), 1/0; "Imitation of Christ," by Thomas à Kempis (Unit Library), net 1/0; "Reminiscences," by M. Betham-Edwards (Unit Library), net 3/6; "Wanderings in South America," by Charles Waterton (Unit Library), net 1/0; "An Elizabethan Garland," "Selected Poems of Wordsworth," "The Ancient Mariner" (Brinley Johnson), net 0/6 each; "The Vicar of Wakefield," by Oliver Goldsmith (Black), net 7/6; "The Story of Cupid and Psyche" (Lucius Apuleius), translated by Fairfax Taylor (Temple Classics) (Dent), cloth, each net 1/6; "Scenes and Sketches in an Irish Parish; or, Priests and People in Doon," by a Country Curate (Gill), 1/6; "Half a Hero," by Anthony Hope (Ward, Lock), 0/6; "Shelley's 'Adonais,'" edited by W. M. Rossetti (Oxford), 3/6; "The Poems of Leopardi," translated from the Italian by F. H. Cliffe (Macqueen), net 3/6; Sterne, "A Sentimental Journey" (Cassell); "London Lyrics," by Frederick Lockyer (Methuen), net 1/0; "The Scourge of the Gulph," by Jack B. Yeats (Elkin Matthews), net 1/0; "The Moral Maxims and Reflections of the Duke de la Rochefoucauld" (Methuen), net 1/6; "The Cloister and the Hearth," by Charles Reade (Long), net 8/0; "The Yellowplush Correspondence," "Jeanne's Diary," "The Great Hoggarty Diamond," &c., by W. M. Thackeray (Macmillan), 3/6; "Short History of the English People," by John Richard Green, Part 37 (Macmillan), net 1/6 each; "Suppressed Poems of Tennyson" (Thomson); "Avon Booklet," annual subscription 3/0; "Thoughts on Religion and Philosophy," by Blaise Pascal (Schulze); "Tollers of the Sea," by Victor Hugo (Ward, Lock), 0/6; "Works of Shakespeare, edited by W. E. Henley" (Vol. VII. "Timon of Athens," Vol. VIII. "Julius Caesar" (Grant Richards); Works of Charles Lamb, 2 vols.; "Letters," edited by W. Macdonald (Dent), net 3/6 each; "Piccrust Promises," by W. L. Rooper (Blackie), 1/0; "Margery Merton's Girlhood," by Alice Corkran (Blackie), 2/6; "For the Sake of a Friend," by Margaret Parker (Blackie), 2/0.

PERIODICALS

"Pal Mall" Christmas Number, "Royal" Christmas Number, "Pictorial Comedy," "Cassell's Magazine" Christmas Number, "The Photo-Miniature," "Longman's," "Woman at Home" Christmas Number, "Girl's Own Paper" Christmas Number, "Boy's Own Paper" Christmas Number, "Girl's Own Paper," "Boy's Own Paper," "Sunday at Home," "Friendly Greetings," "Leisure Hour," "All the World" Christmas Number, "Ainslee's," "Connoisseur," "Golden Sunbeams," "Dawn of Day," "British Food Journal," "Critical Review," "Chamber's Journal," "Windsor Magazine" Christmas Number, "Blackwood," "The Independent Review," "Pearson's" Christmas Number, "Lady's Magazine" Christmas Number, "Knowledge," "World's Work," "Century Illustrated Monthly Magazine," "Macmillan's," "St. Nicholas," "School World," "The Journal of the Friends' Historical Society," "Monthly Review," "Cornhill Magazine," "Harper's Magazine," "Indian Antiquary," "Church Monthly," "Temple Bar," "Empire Review," "Contemporary Review," "English Illustrated," "United Service Magazine," "Antiquary," "Genealogical Magazine," "Book Monthly," "Harper's Magazine" Christmas Number.

Foreign

HISTORY AND BIOGRAPHY

De Jubainville (H. D'Arbois), Les Celtes depuis les temps les plus anciens jusqu'en l'an 100 avant notre ère. (Fontemoing)

EDUCATIONAL

Edwards (Ernest Richard), Étude Phonétique de la Langue Japonaise (Imprimerie B. G. Teubner, Leipzig)
Lesebuch zur Einführung in die Kenntnis Deutschlands und seines geistigen Leben, von Dr. Wilhelm Paszkowski (Weidmannsche Buchhandlung, Berlin) 3 marks

DRAMA

Der Strom, Drama in drei Aufzügen, von Max Halbe. (Berlin, Bondi) 2 marks
Zapfenstreich, Drama in Vier Aufzügen, von Franz Adam Beyerlein (Berlin, Vita Verlagshaus)

MISCELLANEOUS

Schoen (Henri), Le Théâtre Alsacien. (Noiriel, Strasbourg) 3 frs. 50
Le Premier Mariage du Duc de Berry à Londres. (Champion, Paris)
Frey, Général (H.), L'Armée Chinoise. (Hachette)

ART

Perrot (Georges) et Chipiez (Charles), Histoire de l'Art dans l'Antiquité (Hachette) 37 frs.

FICTION

Borius (Julie), Une Dette de Coeur. (Hachette) 3 frs.

PERIODICALS

Deutsche Rundschau, "Mercurie de France."

Letters from a Silent Study

[The following series of notes, more or less critical, on life have been given to me. The writer wished to tell the truth—a desire which may be regarded as a legitimate claim to any reader's consideration and indulgence.]

V.—On the Eloquence of the Dumb Dog

THE small social circle near my obscure retreat is composed of six agricultural labourers, an architect, and two Peers. There are other human beings scattered about the neighbourhood, but they wish to be uncivil to each other—and I prefer not to run the risk of catching their distinction. There is nothing so contagious as the distinction of small people who employ three brow-beaten servants and, on principle, never eat hot food on Sunday. I cannot—I dare not know them. We are, however, on bowing terms, and I am informed that when I die they, or their representatives, as a mark of respect, will make a point of attending my funeral. Thus we exist—a few acres and many gulfs apart. But let me return to my circle. The two Peers are old and infirm: they can make nothing of the speeches they read in the newspapers, and they have lost all their ready money in Steel Trusts and African Mines. They speak beautiful English: their voices are the most agreeable imaginable: they resemble superb portraits, and they wear clothes which would be shabby if they were new. They are old, however, and thus they have gained dignity by preservation. The candour of these noblemen, their gentleness, their fear of lawyers, and their terror at the prospect of any change in the conditions under which they suffer in silence, fascinate me. When they talk I seem to be reading some perfect page from a great literary masterpiece: they say the same rather foolish things in the same matchless way, and in the same pleasing tone, over and over again. What does that matter? The rhythm is ever preserved: the underlying emotion is constant: the phrases they employ convey incomparably well their state of mind. My part, in fact, in any dialogue is just this little refrain, which runs at fixed intervals like a line in a rondeau:—

"I know what you mean."

It will be seen that the psychology of the two Peers is easy—even for beginners. I could say more about the architect, whose case is complex and whose intellect is of a peculiar quality. There are moments when I believe he will turn into a little model of some early Gothic tomb. Another time I must describe him carefully, for, so far he has baffled all the experts in my own line of sympathetic investigation. The six agricultural labourers remain; these, too, are dumb dogs: they cannot bark. But while I enjoy the two Peers and the architect, they have neither the profundity, nor the mysterioulessness, the delicate unsuspected sentiments, nor the strange silent pride of the six field men. One of the six was lately stricken with illness. He went to London with his wife for a holiday; he ate some tinned food in a gaudy restaurant, and he lies now with five eminent physicians standing round his hospital bed. He wonders why he is suddenly so important, and he has his wife's best silk handkerchief (used on Sundays only) under his pillow—for company.

"You need rest and sleep," said I.

"I am getting it now," he said, smiling without bitterness, and he asked me, in a whisper, when he thought no one was looking, to come again because I could make him laugh. No one has ever heard him laugh, and few have ever heard him speak. In twelve years I have rarely caught more than a murmured "Yes" or "No" given with evident reluctance. The doctors say that his sufferings must have been intense—no moan ever escaped

him till he became delirious, and even then, his complaining might have passed for a song ill sung. When he was carried from his lodgings on a stretcher to the ambulance, he said nothing, but he trembled violently, and a doctor asked whether he ever drank—so little does the average medical practitioner know about nervous temperaments, and so little human feeling is looked for in a common labourer who cannot talk or write. He quivered as I have seen blindfolded horses quiver in the arenas of Spain: they do not behold the adversary; they cannot tell their fear; they have had no prior experience to warn them of what will inevitably come; but something within them suffers and foresees; they are nobly obedient in silence and they perish horribly also in silence. They are dumb: they cannot bark.

Among the educated classes, and among the higher animals, this agony of constitutional silence is relieved by music. We see thousands of unhappy, or at least melancholy, persons at every large concert—who go not to hear singing, but to hear the orchestra. It is their voice—their interpreter. These people seldom care for grand opera, with its stage and its "stars"—who, by the time they are famous enough to "draw," are too massive and disillusioned to act, and far less suggest, any composer's poetical intention. No; the relief comes from pure music only which has no advertised individual—except the conductor—to disturb its beauty and significance. And a conductor—whose very art is the art of subserviency to an ideal—is the symbol of the dumb dog's pulse: his beat is always the beat of an emotion—it may be quick, it may be slow, it may be wild, irregular, or placid—but it has no sound. My friend, the labourer, has a musical box with five tunes, which can be exchanged for five other tunes, by arrangement, every three months. He has had this treasure now for several quarters, but he will not have the tunes changed yet because, I understand, he is getting quite fond of them, and he begins to know them. One tune, "You take the high road, and I'll take the low road," makes him sad, and he has it played once to three "go's" of "I'm Piggie Hoggenheimer of Park Lane." His expression during the Hoggenheimer ballad would baffle a Lord of Appeal. Does it voice some subtle ambition? does it give substance to some early dream? does it hold some careless rapture which might, but for the musical box, have been lost? I cannot get an answer to these questions. But, before the poor soul went to the hospital, he would play a bad game of draughts with his brother-in-law while the two-guinea machine—the two guineas were left him as a legacy—tinkled out "Under the Deodars" ten times without stopping. Once I asked him what the tune made him think about, or what he thought of the tune. He said it was what the bands played.

The other day, when I saw him in the hospital, I found tears on his face.

"Is there anything you want?" I asked.

His wife, who is not dumb, spoke for him:

"They won't give him any medicine. And he's such a one for taking medicine. The worse it is, the better he swallows it. He wants to show them all how beautiful he can take it—without a murmur!"

He moved his swollen eye-lids in confirmation of her statement.

Poor, magnificent dumb dog.

JOHN OLIVER HOBBS.

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Christmas Weather

Of course we *may* have weather of the old and traditional type this Christmas, as they did in Dickens' time, if the contemporary records are to be trusted. On the other hand, the example of many recent years suggests that we shall not; that the accepted environment of Christmas, endorsed in so much literature, will yield to close and muggy weather more suited to October. Skaters will tell us, again, that the frost does come as was its wont, but that its advent is nowadays delayed until somewhere in the neighbourhood of February. Then, also, the cricketer assures us that his sport is cruelly cold work in May, whilst the Septembers to which he asserts but an imperfect claim are often the best cricketing month in the year. The suggestion is that the seasons are changing, the coming of each new period being proportionately delayed. How far this is so grossly true as we might think I will not attempt to decide. Perhaps the snow-bound Christmas of our youth made a greater impression on the plastic mind, whilst the unorthodox Christmas is forgotten. But it is an astronomical fact that the seasons are changing.

When first we considered the causation of the seasons most of us guessed, I fancy, that the earth—which everyone knows to move not in a circle but an ellipse—must be nearer the sun in summer and further from him in winter. That, however, as we were soon assured, is a delusion; for the earth is nearer the source of its heat to-day than it was at mid-summer. Probably this unexpected state of affairs was not always so. The geologist, attempting to explain the cold of the Ice Age, suggests that the earth once moved in an orbit even more eccentric than her present path, so that the difference between her nearest and furthest positions in relation to the sun was much greater than now. And he further suggests that perhaps the period of greatest distance from the sun coincided with the winter of our Northern Hemisphere; so that herein may be found some explanation of the cold of the Glacial Epoch. Enough, then, to say that the variations in the earth's distance from the sun are not only an inadequate explanation of the seasons, but that any action they have is in the direction of modifying the severity of winter and the glow of summer.

The real explanation of the seasons, as every one knows, is the fact that the earth is tilted on her axis. If we think of the earth as travelling round the sun in the plane of this sheet of paper, the North Pole would not stand vertically upwards from the page, but would be inclined to it. And the interesting fact is that this inclination of the earth's axis is constantly altering. We all know the Pole-Star, to be found by tracing a line upwards from the two stars—the "pointers"—which form the right border of the Plough. When the Pole-Star received its name, the North Pole of the earth did actually point towards it, but the axis of the earth has so altered in the interval that the true North Pole of the heavens is now some little distance from the Pole-Star. The astronomical phenomenon known as the "precession of the equinoxes," first observed by Hipparchus, is also due to this cause.

Now, if the direction of the earth's axis is changing, so constantly must the seasons be changing. And where will it stop, you may ask? The answer is that this is one of the cycles of the universe. In about twenty-six thousands of years, the axis of the earth will have completed the circle which it is ever describing in the heavens, and will have returned to its present point. One can often see the movement in a spinning top. This period of twenty-six millenia—the *annus magnus*—through which the seasons pursue their course of cyclic change, has been calculated to a year by astronomers, as a deduction from the law of gravitation and the shape of the earth. For if the earth did not bulge at the equator there would be on such Great Year.

C. W. SALEEBY.

Egomet

I do not know that I have ever cordially welcomed the coming of Christmas; when a child it meant to me welcome presents, too few, and the unwelcome advent of grown-up relations, too many in number. To the "me" of to-day it brings with it nothing of merriment and only too great a stirring of memories of past times and past friends. As for Christmas books, they have always to me borne an air of rather forced and unreal joviality: "Here," they say, "let us eat, drink and be merry, no matter how little appetite we may have, for it is the custom so to do. This our fathers have done before us, so let us follow in their footsteps." But do we know quite so much as we think we do about the ways of those who have gone before? I read of Elizabethan London as a picturesque country town, but I know that there was another side to London life and that Shakespeare's city was a sink, a "stench-pot," an insanitary, unsavoury dwelling-place; the streets ill-paved, ill-lit and ill-frequented. We hear and read too much of the happy side of bye-gone life and see too much of the drab-dreariness of the life of to-day.

So with the Christmas books that are thrust beneath my nose by my bookseller, who should know better than to endeavour to tempt me with such pale, ineffectual sweetmeats, I cannot digest them. I read them not, so how can I know their taste? Perhaps I am altogether wrong, I often am; but may I not have my *anti* as others have their *pro* Christmas sentiment? And the Christmas books of to-day are not as those of yesterday; I do not refer so much to the verbal contents as to the pictorial; Christmas literature for young folks should not be illustrated with high art pictures, should not contain anything approaching the "precious." For young folks? Are there now any Christmas stories—Christmasy stories—for the oldsters? I see none, I hope there are none; I can be merry when I will, not when others will me to be so; I can no more pump up smiles over forced fun than I can tears over false sentiment. But perhaps I grow crusty with the passing years, not mellow.

I shall dine alone on Christmas day in my almost empty club, with the book of my choice beside me. What shall it be? I think maybe a volume of sensible, humourous Miss Austen. I dare not call her Jane, I could not have done so to her face, why should I now? How sensible she is, and what a fund of humour ever ready at her call! I shall dine in good company and shall laugh and be merry with the best of good comrades. Nor shall I envy those who sit around "groaning" boards, who bore and are bored with old jokes and savourless tales. And as for Christmas books, well, I shall buy just one, to send across the seas to a little niece I have never seen, whose childish eyes have not—I hope—been opened to the hollowness of much of the world's merriness. But, there, I—egomet—am an old bachelor, and perhaps had I a wife and children I should see with their eyes and see clearer.

E. G. O.

BOOKSELLERS' Catalogues Received: Mr. Charles Day, 96, Mount Street, W. (*Travel, Sport, Biography, and General*); Mr. Thomas Thorp, 100, St. Martin's Lane, W.C. (*Miscellaneous, Ancient and Modern*); Mr. Bertram Dobell, 77, Charing Cross Road, W.C. (*General*); Messrs. Macmillan and Bowes, Cambridge (*General*); Mr. Albert Sutton, Manchester (*Shakespeare and the Drama*); Mr. B. H. Blackwell, Oxford (*General*); Messrs. Deighton, Bell & Co., Cambridge (*General and Scientific*); Messrs. Hatchards, 187, Piccadilly (*Books of To-day, Christmas Number*); Mr. Eneas Mackay, 43, Murray Place, Stirling (*General*).

Favourite Books of 1903

IN accordance with our custom, we wrote to a number of well-known men and women requesting that they would kindly name the two books which, during the past year, they have read with most interest and pleasure. We print some of the replies below:—

H. G. WELLS :

"The Ambassadors," by Henry James.
"Said, the Fisherman," by Marmaduke Pickthall.

FREDERIC HARRISON :

John Morley's "Life of Gladstone."
Sir George Trevelyan's "American Revolution" (Part II.).

HENRY AUSTIN DOBSON :

I fear my reply will be of little service to you. During the year I have looked into many books for a purpose, and seen accounts of others; but I have read for pleasure nothing but "Sévigné's Letters," and some novels of Scott.

JOSEPH CONRAD :

Pleased: "The Ambassadors," by Henry James.
Interested: "Mankind in the Making," by H. G. Wells.

NORMAN LOCKYER :

"Wee Macgregor."
Budge's "Gods of the Egyptians."

(MRS.) PEARL MARY TERESA CRAIGIE :

"Life of Gladstone," by Rt. Hon. John Morley.
"Life of Voltaire," by S. G. Tallentyre.

SIDNEY LEE :

"By Thames and Cotswold," by Rev. W. H. Hutton, B.D.
"Le Sonnet en Italie et en France au xvi^e Siècle: Essai de Bibliographie Comparée," par M. Hugues Vaganay.

W. ROBERTSON NICOLL :

John Morley's "Life of Gladstone."
Mr. Woodhouse's "Correspondence."

F. C. BURNAND :

I regret being unable to mention any two books that have specially pleased and interested me. With a view to answering your question *pro bono publico* at the end of the year I would suggest your sending a card for "Notanda" at the beginning.

EDMUND GOSSE :

My work has not allowed me leisure to do justice to several of the most celebrated publications of 1903, but I question whether any of the new books I did not read can possess more ingenious originality or a finer grace than Mr. Henry James' "Life of W. W. Story," which I did read.

MAURICE HEWLETT :

"The Popish Plot," by J. F. Pollock.
"Montaigne's Journal," translated by Waters.

(MRS.) NORA CHESSON :

My reading has been to a certain extent casual, but the two new books which have pleased and interested me most in 1903 are—
"Leonora," by Arnold Bennett, a novel of great excellence.
"The Lay of Ossian and Patrick," by Stephen Gwynn, a slim book of verses which has a very fine ballad in the title-poem.

W. L. COURTNEY :

John Morley's "Life of Gladstone" (especially vol. i.).
"Fanny Burney," by Austin Dobson ("English Men of Letters" series).

A. LANG :

Mr. Myers' "Human Personality."
Mr. Oman's "Peninsular War" (vol. ii.).

WALTER CRANE :

"A History and Description of English Porcelain," by William Burton, F.C.S.
"Ruskin Relics," by W. G. Collingwood.

GILBERT PARKER :

John Morley's "Life of Gladstone."
Kipling's "Five Nations."

CLEMENT K. SHORTER :

Mrs. Tallentyre's "Voltaire."
Hammond's "Charles James Fox."

GEORGE GISSING :

The three new books which have pleased and interested me most in 1903 are, in order of publication:
"Typhoon," by Joseph Conrad.
"Mankind in the Making," by H. G. Wells.
"Rachel Marr," by Morley Roberts.

E. V. LUCAS :

Walter Raleigh's "Wordsworth."
Joseph Conrad's "Typhoon."

Dramatic Notes

MR. JEROME K. JEROME, who lectured before the O.P. Club on Sunday evening last, and The Stage Society, who gave a performance at the Royal Court Theatre on the same evening, presumably have a common purpose—to aid and foster the higher drama, but it is to be feared that neither has yet found the right way to assist matters. Mr. Jerome would like to see built a National Theatre—somewhere in the neighbourhood of Tottenham Court Road!—the manager of which would be contented with a salary of £20 a week and at which no actor or actress would receive more than £10 per week. Possibly Mr. Jerome may find ten just enthusiasts who will give £1,000 apiece towards the building of the theatre, but it may safely be said that he will never find—unless human nature changes—actors and actresses who will sacrifice a large portion of their income in order to forward his scheme. But, supposing the playhouse and the players provided, what of the plays and who are to choose them? But, perhaps, Mr. Jerome was indulging in one of his little jokes, for his scheme will not bear serious examination. If the British drama is in such an unhealthy condition that it needs fostering as if it were an exotic, it had better be allowed to die and be decorously buried. It is with the general public and with our dramatists that the future lies.

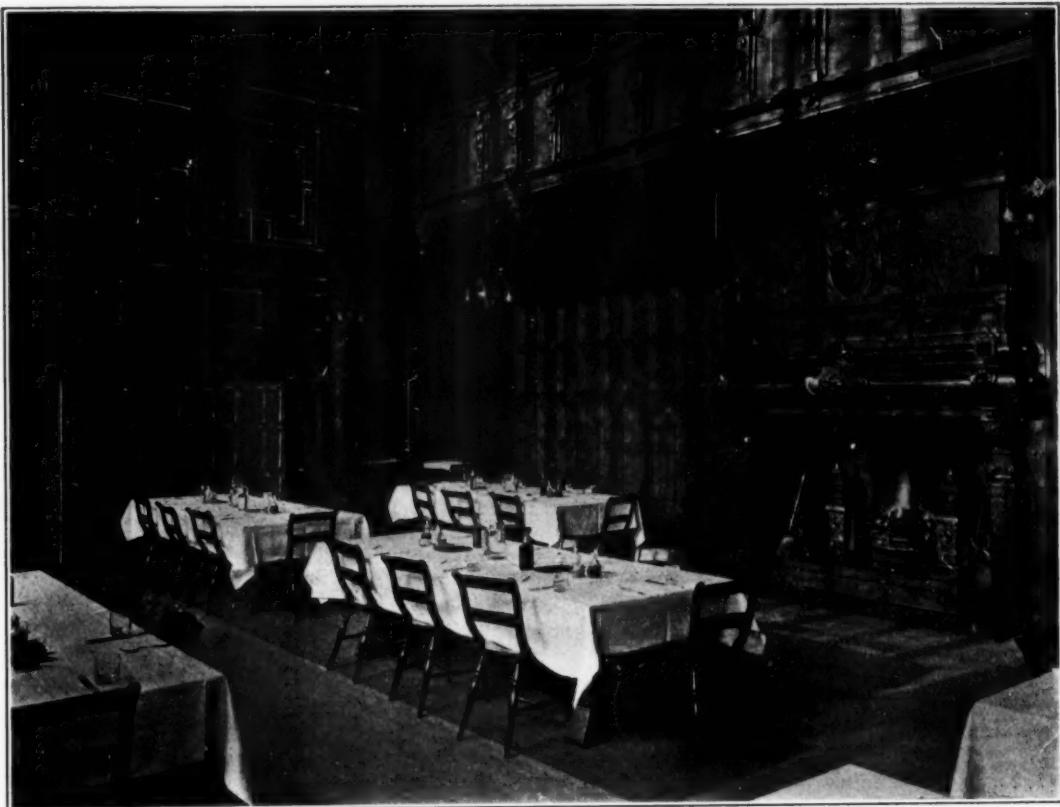
The Stage Society cannot really think that it rendered any assistance to art or the drama by its production of Maxim Gorki's four act play "The Lower Depths," well translated by Mr. Laurence Irving and as a whole extremely well acted. The play is nebulous in form and nebulous in nature, lacking two supreme elements of drama, the growth of character and cumulative interest in its action. "The Lower Depths" is not even a picture of the low life it sets out to depict, but a series of disconnected sketches of lust, despair, drink and sordid poverty. The only approach to plot is the connection between Vassilisa, the termagant wife of the keeper of the Night Refuge in Moscow, the thief Vaska and the girl Natasha, the old, old story of lust and jealousy. Through the first three acts there wanders the vagrant Luke, a gentle, prosy old fellow, who, when he is not preaching, is narrating parables. Satine, the convict, the Actor and the Baron, a broken down aristocrat, whose history, as Satine says,

is not amusing but stupid, are the best and most clearly drawn characters. Act IV. consists of interminable and wholly uninteresting talk.

If but little praise can justly be given to the play, much can rightly be given to the performance. Mr. James Welch, as the talkative Luke, acted admirably, every word was spoken with just emphasis, discretion and clearness, each gesture suited the word, and what was to be made of the character was made. As Vassilisa Mrs. Cecil Raleigh acted with too much emphasis; Mr. Farren Soutar made a living figure, almost sympathetic, of Vaska, born

all be beautiful poetry; there is something between the darkness of the lower depths and the sugariness of a modern musical comedy. Again—it is almost pitiable to see so much earnest endeavour and clever work thrown away.

THE Christmas season promises to be busy if not interesting, and a first instalment of Christmas fare is provided by Mr. Bourchier at the Garrick Theatre. From Gorki to Dickens! A journey indeed, from dismal pessimism to exuberant animal spirits, though "The Cricket on the Hearth" is not Dickens at the top of his best



SHAKESPEARE'S LONDON : THE BANQUETING HALL, CHARTERHOUSE

[Photo, Eeoker and Sullitan, Chancery Lane.]

and bred a thief, but with the makings in him of a decent fellow. As Satine Mr. Conway Tearle was quite first rate—firm, manly, and impressive. Mr. Jerome would do well to secure this fine actor for his National Theatre.

BUT why, I asked myself, as I came away, why did the Stage Society select this work? Simply because it was unusual, or because it was written by Gorki? If not, for what reason? The next play we are promised is to be by M. Brieux; let us hope it will be better worth so much good work. The Stage Society, I presume, aims at producing plays by those who are counted as the leaders in dramatic progress, plays which usually would not bring sufficient profit to tempt the ordinary theatrical manager, who must please to live. But are works such as "The Lower Depths" representative of all that is hopeful in the drama of to-day? Surely not, and the Stage Society will do well to look round, and not to be deceived into believing that dulness and sordidness spell art, even with a little "a." Life is not all bad prose, though it may not

spirits. Did the world that the novelist has drawn for us ever exist, or was it a fairyland that he painted for us so strongly that it seems to be real?

BUT—has the spirit of Dickens evaporated, or can his work never seem true when transferred to the theatre, or has our dramatic palate changed? For there is something wrong with Mr. Bourchier's production of Dion Boucicault's version of "The Cricket on the Hearth." There are too many fairies and too few mortals; it is a mixture of pantomime and—Dickens, and the two do not amalgamate. And what a pity that the graceful agile Cricket should have such a bad "crick"! It has no resemblance to the real article, it only suggests a cab whistle.

IF to be old-fashioned means to be Christmasy, then "The Cricket on the Hearth" is very Christmasy indeed. The second "chirp" is specially old-fashioned now—the party scene seems dull and artificial in the extreme. Of

Mr. Bourchier's acting as Caleb Plummer must say that to my thinking he makes Caleb a little too old and feeble, otherwise he is admirable. Miss Vanbrugh's Blind Bertha is praiseworthy—very restrained and natural. Miss Jessie Bateman as Dot acted with freshness and brightness, but she is not an ideal Dot. She is not sufficiently robust—while her accent is the accent of the country her manner is of the town—in short, she is Miss Bateman in Dot's clothes. Mr. Barnes gave a really fine performance of John the Carrier and Mr. Robertshaw did well as Tackleton. We could have wished for a better Tilly Slowboy; Miss Webster played the part as burlesque, and not as a character part.

YES—there is something wrong, something out of gear either with ourselves or with the piece, and I cannot but think that more Dickens and less spectacle would come to closer grip with our heart, and unless such a play does come home to our hearts it is—just unreal, neither good fairy tale nor good reality. And, also, our modern school of acting seems to lack the Dickens touch, only Mr. Barnes approaching the ideal there is in our minds of any of the characters. The Cricket may amuse the young folk, but will not those who love their Dickens.

MRS. COSMO HAMILTON (Miss Beryl Faber) has come to an arrangement with Mr. Frank Curzon under which she has taken not the Comedy Theatre, as has been said, but the Avenue Theatre. Here, on or about the 19th inst., she will produce a play by Mr. Mostyn T. Pigott, called "All Fletcher's Fault." This is not, as its title perhaps suggests, a farcical comedy, but is, on the contrary, a play of the "Little Mary" type, in which witty dialogue, whimsical situations and an undeniable human interest may be found; one scene representing, it is said, a portion of Covent Garden Market at an early hour of the morning. It is Mrs. Hamilton's intention to follow with her husband's much-talked-of adaptation of Kipling's "Story of the Gadsbys." It is curious to learn that the Haymarket management, who believe very strongly in this play, have relinquished their rights in it owing to the difficulty they found in casting it. Personally, I am inclined to think that Mr. Farren Soutar would play Gadsby well, judging by his remarkable performance referred to above.

ANOTHER! and yet another! Mr. George Alexander will be busy if he manages to sandwich in all the new plays he is announced to produce next season! The two latest are by Mr. Cecil Raleigh and Mr. Clyde Fitch. Mr. Raleigh, abandoning melodrama, and "melofarce"—to use the title he himself coined for his latest production at Drury Lane—has supplied Mr. Alexander with a "Metaphysical Romance." Mr. Raleigh's first plays were written in collaboration with Mr. R. C. Carton. Since then, they have trodden widely different paths in the field of dramatic literature.

MR. FITCH has not had unqualified success among us as a dramatist—"The Last of the Dandies" and "The Climbers" had neither of them over here anything to equal their American success. The new play by this remarkably prolific author, which Mr. Alexander is reported to have secured, deals with the story of that gallant and unfortunate officer Major André. I wonder from just what point of view, as an American, Mr. Fitch will draw the character of the English soldier who was executed as a spy by the American authorities.

MISS OLGA NETHERSOLE's production of "John Oliver Hobbes'" play "The Flute of Pan" has been postponed. The actress finds it too exhausting to rehearse while playing such an exacting part as "Sapho."

Some New German Plays

NOVELLA D'ANDREA. *Schauspiel in vier Aufzügen*, von Ludwig Fulda. (Stuttgart, and Berlin: J. G. Cotta'sche Buchhandlung. 2s.) (First performed at the Hofburg Theater, Vienna, November 21, 1903.)

DER STROM. *Drama in drei Aufzügen*, von Max Halbe. (Berlin: Bondi. 2s.) (First performed at the Hofburg Theater, Vienna, October 19, 1903.)

ZAPPENSTREICH. *Drama in vier Aufzügen*, von Franz Adam Beyerlein. (Berlin: Vita Verlagshaus.) (First performed at the Lessing Theater, Berlin, October 29, 1903.)

IN "Novella d'Andrea," Fulda has once again chosen an Italian story of the first half of the fourteenth century. The scene is laid at Bologna in the palmiest days of its famous university. The theme is of eternal interest: are women happier in devoting their lives to love or to learning? Novella is the beautiful and learned daughter of Andrea, the famous professor of law at Bologna, whither come students from all parts of the world to hear him. He falls ill, and Novella undertakes to lecture in his stead. The students refuse to listen: they regard her as a beautiful woman and do not want instruction from her in law, but in love. A tumult ensues and she is forced to leave the lecture-room. But she persists in her attempt, and returning veiled tells her audience—

No more am I a picture that distracts
You from your duty, but a living word
Sounding from out dead books to fructify
Your souls.

Henceforward she is listened to without interruption. In all her studies she has been inspired by the sympathy and encouragement of the great law-scholar, Sangiorgio, whom she passionately loves. He has no idea of her feeling for him, and on the very day on which she is admitted professor at the university with all the honours hitherto accorded only to men, he confides to her his love for her sister Bettina, an insignificant, unintelligent girl. Novella receives this blow to her dearest hopes with dignity, and devotes herself to her work. Sangiorgio marries Bettina, and they go to live at Padua, where he has an appointment. Ten years later he and Novella meet again. She learns that he has found no happiness in his marriage. His wife's sole interests are the housekeeping, the maids, the children's ailments, and the neighbours' idle gossip. She cares nothing for her husband's intellectual pursuits, indeed hates them as separating him from her. Nor is she capable, even if she wished, of sharing his thoughts. Novella confesses her love, all too late, and she can only send Sangiorgio back to his wife and children, while she returns to her fame, her books, and her loneliness, with the conviction—

That never once to all eternity
Can wreaths of laurel compensate at all
A woman for the crown of happy love.

Mrs. Browning expressed the same truth when she wrote:—

How dreary 'tis for women to sit still,
On winter nights by solitary fires,
And hear the nations praising them far off.

The play is written in the smoothest, most melodious blank verse, and the background of mediæval university life lends light and colour and movement to the drama. In the hands, too, of such fine exponents of the art of acting as Frau Hohenfels and Herr Kainz, it is not

wonderful that the play should be enjoying in Vienna an almost phenomenal success.

"Der Strom" may be reckoned Halbe's second great success. His "Jugend" (1893) will always stand first, and is, indeed, one of the finest plays of its kind in modern German drama. Halbe was born in 1862, and is the author of fourteen plays. In some of them, like "Mutter-Erde" and "Die Heimatlosen," he deals with the problems of the day, but in "Jugend" and "Der Strom" he presents us with dramas of passion, and it is there that he is at his best. In "Der Strom" the passion is at first restrained and then breaks violently forth. The men and women resemble the Vistula near the mouth of which they dwell. They endure silently the yoke of untoward fate, but beneath the outward calm is a continual inward struggle until, as with the river, the ice covering bursts, and the fragments are hurled against the dykes. Peter Doorn, the dock-master, destroyed his father's will in order to defraud his brothers, Heinrich and Jakob, of their share of the inheritance, and the shadow of his crime rests on all his doings. His two little boys are drowned before his eyes, and in his anguish at the sight of their dead bodies he confesses his sin to his wife, Renate, who, henceforth, lives beside him as a stranger. Heinrich had loved Renate too, but she had preferred Peter. Heinrich now revisits his old home, his love for Renate revives, he tells her so, and she then reveals to him Peter's secret, and how she has come to abhor the man she once so passionately loved. Jakob in a boyish way also adored Renate, and hated Peter who set him to the meanest tasks. One day his rage and fury breaks bounds and he rushes out to open the dykes so that they may all be drowned together. Peter hurries after him, a struggle ensues on the dyke's edge, both fall into the raging waters and perish. But Peter had saved the land from ruin. The dialogue is simple and natural, just audible, as it seems, above the noise of winds and waves. The love scene between Heinrich and Renate mentioned above is instinct with poetry and full of sincerity.

Beyerlein has hitherto been known as the author of a military romance entitled "Jena oder Sedan?" which has sold in thousands and runs Frenssen's "Jörn Uhl" very close in popularity. The work has certain social tendencies which explain its success, but neither the novel nor the play can be ranked as literature. Beyerlein is, undoubtedly, a clever observer, and he can describe what he observes; he is young and has talent and may do better work if he remembers that there is a right and a wrong way of seeing things. "Zapfenstreich" (The Tattoo) is, however, extremely effective on the stage. The scene is laid entirely within the barracks of a small Alsatian town not far from Belfort and the frontier. Klärchen, the sergeant's daughter, is surprised late at night in Lieutenant von Lauffen's rooms by Helbig, a sub-sergeant to whom she was half-betrothed. Helbig strikes his superior officer and is tried by a court-martial which fills the third act. In order to keep the girl's name out of the affair, all the parties lie, and the judges are fairly puzzled what to decide, when the girl herself asks to appear as a witness, and, hoping to save both men, confesses all. The sergeant demands satisfaction from his daughter's betrayer, forgetting for the moment that an officer cannot fight a duel with one his inferior in rank. All that Lauffen can do is to offer his life to the sergeant, and then Klärchen declares that the fault in the beginning lay with her and not with him. Her father, in a fit of fury, fires at her and kills her. There is not much characterisation, and the subordinate persons are by far the best drawn. The hero, if he is to be taken as a type of the German cavalry officer, is contemptible. When a brother officer urges him to leave the regiment (as it seems he would have to do in any case) and marry Klärchen, he remarks that he has no objection so far as the girl is concerned, but could never endure contact with her vulgar relatives. Very different is this play from Hartleben's

moving military drama, "Rosenmontag," of which the scene is likewise laid in the barracks. There you have exposed the curious code of honour prevailing in the German army, and the play is made up of a variety of elements, tender and comic, pathetic and ironical, passionate and witty, all admirably contrasted.

Musical Notes

CONCERTS will shortly be ceasing for a time now, though why the Christmas recess should last quite so long as it usually does is never quite clear, but one or two of interest have been given lately. It was pleasant, for instance, to hear Ysaye again and to realize how he still stands head and shoulders above all comers. In his union of flawless technique, intensity of feeling and ripe musicianship, Ysaye stands to-day easily at the head of all contemporary players. Yet his audience was small compared with that which more sensational performers, unworthy from the artistic standpoint to tune his fiddle for him, have attracted and attract. Such things are to be expected, of course, for is it not Meredith who has told us that "Birds of wonder fly to a flaring reputation." But they are none the less to be deplored. Ysaye gave among other things a grand performance of Bach's Chaconne, giving the work for once in a way with the support of Schumann's pianoforte accompaniment—a procedure which inferior performers who tackle the same prodigious work and elect to give it unaccompanied would often be well advised to follow.

THE Chaconne is one of those imperishable creations which recall to some extent that characteristic remark of Wagner anent the score of "Tristan"—to wit, that it had to be written but should never be performed. Hearing even Joachim or Ysaye play it, who has ever found any performance of the Chaconne completely satisfactory—who has not felt that Bach asked a single violin to do in this work that which no single violin ever could or will accomplish? Wherefore, I, for one, am heretic enough to say that only on a pianoforte can the full glory of this sublime creation for the violin be realized. As well try to arrange the C minor symphony for violin alone as to expect that instrument to do full justice to certain pages of Chaconne. And what is more, it is perfectly open to believe that Bach himself would have found nothing unreasonable in this view. Those who raise hands of horror when some eminent pianist ventures to act upon this assumption seem usually to overlook the fact that Bach himself transferred any number of his works from the one instrument to the other. To which it may be added that such musicians as Brahms and Von Bülow at least did not share this view of the matter in the case of the Chaconne, since both of them made arrangement of the work for piano solo.

You usually find, indeed, that the really great musicians are far more robust and common-sensible in regard to questions of this sort than the average dryasdust, who in his overweening regard for the letter rather than the spirit fancies, or affects to fancy, that an infinitesimal deviation from the composer's written text involves the ruin of the entire work. I am not upholding wilful departures from the composer's intentions, nor am I disposed to defend many "arrangements" which are in reality travesties. But it is undoubtedly the fact that the least squeamish in such matters have usually been the great composers themselves. Bach's practice in the matter I have just referred to; Mozart thought nothing of making additions to the score of the "Messiah"; Wagner re-wrote the ending of one of Gluck's greatest operas; Liszt, as we

all know, made arrangements by the dozen, including many of Wagner, to which Wagner himself was a willing party; Brahms not only wrote, as just recalled, a piano solo arrangement of the Chaconne (for the left hand alone), but did that once which your latter-day purist would reckon barbarous indeed, namely, played a movement of a Beethoven quartet as a piano solo at a concert. That was certainly not an example which one would wish to see generally followed. But it illustrates in a sufficiently striking way the widely different views which may be held concerning the expediency of such practices.

MR. ERNEST NEWMAN, I notice, in the course of an interesting article in the "Weekly Critical Review," on the subject of the affinity between certain poets and certain musicians, takes loud exception to my recent suggestion in this column that Richard Strauss might find his literary analogue in Rudyard Kipling. He can see no resemblance, he declares, between "the delicate drawing and deep pathetic humour of 'Don Quixote,' the magnificent passion of 'Don Juan,' and parts of 'Also Sprach Zarathustra,' the spiritual fervour of 'Tod und Verklärung,' the delicate beauty of a score of Strauss' songs and the banjo performances of Mr. Kipling — very good performances in their way, but still on the banjo." "Surely," he exclaims, "there is nothing in the virtuosity of Strauss that reminds us of Mr. Kipling's virtuosity—the virtuosity of the whitewash brush." I still hold to my view, however, that the two men have not a little in common—though I should have explained, perhaps, that it was Kipling's prose rather than his verse which I had in view in making the comparison. Each is intensely modern, each possesses wondrous technique, each astonishes no less by the virtuosity than by the content of his work, each has found subject-matter for his art where neither musician nor man of letters before had ever sought or found it. Strauss translates literature into music, Kipling transmutes machinery into literature. Strauss takes the adventures of "Don Quixote" and makes them a symphony; Kipling goes into the engine-shed or aboard a liner, or into the jungle, and produces, in prose or in verse, a poem. Surely there is some analogy here between the two.

BEETHOVEN and Shakespeare. Mr. Newman dissents also as regards:—

Beethoven had nothing of Shakespeare's copious rhetoric, his power of finding instantaneous expression for any mood that arose in him; we know with what painful labour he used to transmute a leaden phrase into pure gold. On the other hand he was inventive just where Shakespeare lacked inventiveness—in the making of a work of art out of material that grew entirely from within outward, not being suggested by the previous imperfect handling of the same subject by some other writer. I really do not see the slightest analogy between the two men.

But this is surely very wide of the mark. When one likens Shakespeare to Beethoven, or Milton to Bach, one does not mean to suggest that they worked in the same way, or that their mental processes were necessarily similar, but merely that the art of both is distinguished by certain broad general characteristics; and in this particular instance it is hardly difficult to say what these are. It is the grandeur of conception, nobility of thought, depth of feeling, the broad humanity, the rich variety, the solemnity, the humour, the sensuous beauty, the spiritual significance and such like qualities whereby the plays of Shakespeare, no less than the symphonies and sonatas of Beethoven, are distinguished. The respective modes in which the plays and the symphonies were created have nothing to do with the matter. Indeed, it is astonishing that a writer of Mr. Newman's acuteness should fail to see this.

So New York will have its "Parsifal," and it remains to see what it will make of it. The mystic "Bühnenweihfestspiel" which it was fondly supposed could never be witnessed outside the sacred pine groves of Bayreuth—or, at any rate, not for many years—will be produced by "Manager Conried" at the Metropolitan Opera House, on December 24, and all New York will be there to see the show. It is hard no doubt on the owners of the copyright, but since the necessary legal steps to secure this in the States had seemingly not been taken, it was hardly likely that American enterprise would be proof against the temptation to take advantage of such an opening. Under the circumstances, indeed, the only wonder is that the thing has not been done before. At the same time it must be reckoned to "Manager Conried's" credit that, according to report, at any rate, he did in the first instance offer to pay Frau Cosima the fees which she might otherwise have claimed. This offer, however, Frau Wagner seems to have refused, preferring to fight the matter in the courts, where judgment has now gone against her.

So far, therefore, as Frau Wagner and her family are deprived of their just rights on legal grounds, their case is obviously hard. I for one have no sort of sympathy with the theory occasionally put forward nowadays that great works of art, such as "Parsifal," belong, on some mysterious principle, to the world at large, and that the only function of their legal owners is to grant facilities for the public to enjoy them without let or hindrance "free, gratis, and for nothing." When one bears in mind, in the present instance, how little the public did for Wagner in his lifetime, it is truly adding insult to injury to maintain, as it has been maintained, that when at length his day has come his descendants should be deprived of the rights which he vested in them, or in the alternative be reckoned enemies of their species. The least which the world can do to-day to repair the years of suffering and poverty which it inflicted on Wagner himself in days gone by, is scrupulously to recognise the claims and rights of those to whom the composer's interests were bequeathed. From this point of view, therefore, the case of the Wagner family in this matter of "Parsifal" appears to be on all-fours with that of the English man of letters of former days, whose works were pirated in the States—except that in this case there would seem to have been a remedy in existence if those concerned had chosen to take advantage of it.

BUT so much one may hold without agreeing with those who take the view that, on religious grounds "Parsifal" should be performed only at Bayreuth. On this aspect of the matter much nonsense has been written, and one may sympathise heartily with Frau Cosima in her position as a woman of business who has been more or less diddled out of her rights without being in any way impressed by the views ascribed to her under this head. There is no more reason why "Parsifal" should not be given in New York than there is why the "Messiah," or Bach's Passion Music, or Elgar's "Apostles" should not be given there. The people who will hear it will be of just the same class as those whom Bayreuth welcomes with open arms, and there is no reason to suppose that the work will be any less carefully performed or less respectfully listened to in the one case than in the other. The notion that cultivated men and women must first make a pilgrimage to Bavaria before they can be considered in a fit state to listen to "Parsifal" is quite ridiculous. On the contrary, the more frivolous the New Yorkers the more pleased should Frau Wagner be that they should have the opportunity of profiting by such lessons as she may deem "Parsifal" to contain. For my own part I do not reckon Wagner's

last work his greatest, considered either as drama, as music, or from the ethical standpoint; but I see no reason why it should not be performed and enjoyed and appreciated in New York or London or Chicago, or anywhere else, given a public sufficiently musical and intelligent to care to go to it. As a business asset "Parsifal's" value to Bayreuth is doubtless great; but the attempt to represent that some sacred principle would be outraged by its presentation elsewhere is simply fudge.

How little there really is in the so-called "religious" argument in this "Parsifal" matter may be gathered from the fact that Mr. Schulz-Curtius, who is Frau Wagner's London agent, and naturally a prominent champion of the Bayreuth view, is himself promoting performances of "The Dream of Gerontius" and "The Apostles" to be held in our own Metropolitan Opera House in the course of the projected Elgar Festival to take place at Covent Garden in the spring. If there were any essential unfitness in the representation of "Parsifal" before an operatic audience, the objection would obviously hold with even greater force in the case of such a work as "The Apostles," which is not an opera at all, but an oratorio, and deals even more directly than does "Parsifal" with the most solemn events of Christianity. From which, therefore, it may be concluded that Mr. Schulz-Curtius at least is not of those who oppose on religious grounds the presentation of "Parsifal" in New York.

It was pleasant to see a capital audience again at the second Symphony Concert last Saturday, when Borodine's second symphony was the biggest, though not the greatest, work in the programme. Borodine by profession was a chemist, and undoubtedly he knew, as a composer, how to mix and blend his colours, likewise how to make effective use of rhythms and intervals suggestive of the East. Unfortunately, musical interest of a more serious order is too often lacking, so that effects and devices of harmony and orchestration, which interest for a time and would be quite acceptable by way of a change in a suite or ballet, become somewhat wearisome when employed throughout a whole symphony, and what began by interesting ends by boring. Another feature of the concert was the singing of Richard Strauss' "Hymnus" by Miss Muriel Foster, who has "come on" quite amazingly during the last year or so; while M. Jean Gérard gave a splendid account of himself in Saint-Saëns' A minor concerto. At the "Pop" on the same afternoon a new violin and piano sonata by Busoni made very dull hearing. Much more enjoyable there was the singing of Professor Messchaert, who gave such things as Schubert's "Wohn?" and Loewe's "Der Nöck" in perfect style.

A PRIVATE concert of more than usual interest and excellence was that given by Miss Lilia de Berna, on Tuesday last, at the house of Mrs. Bonas, in Sussex Place, Regent's Park. Miss de Berna is the fortunate possessor of a very agreeable voice which she uses with much taste and skill, while her choice of works testified to cultivated musicianship. Four numbers from the Tennyson-Sullivan song-cycle "Song of the Wrens" she gave particularly well and to the manifest appreciation of her hearers. Several other capable performers also appeared, among whom Miss Monique Poole may be commended in respect of an excellent performance of Vieuxtemps' Fantasie Appassionata.

Art Notes

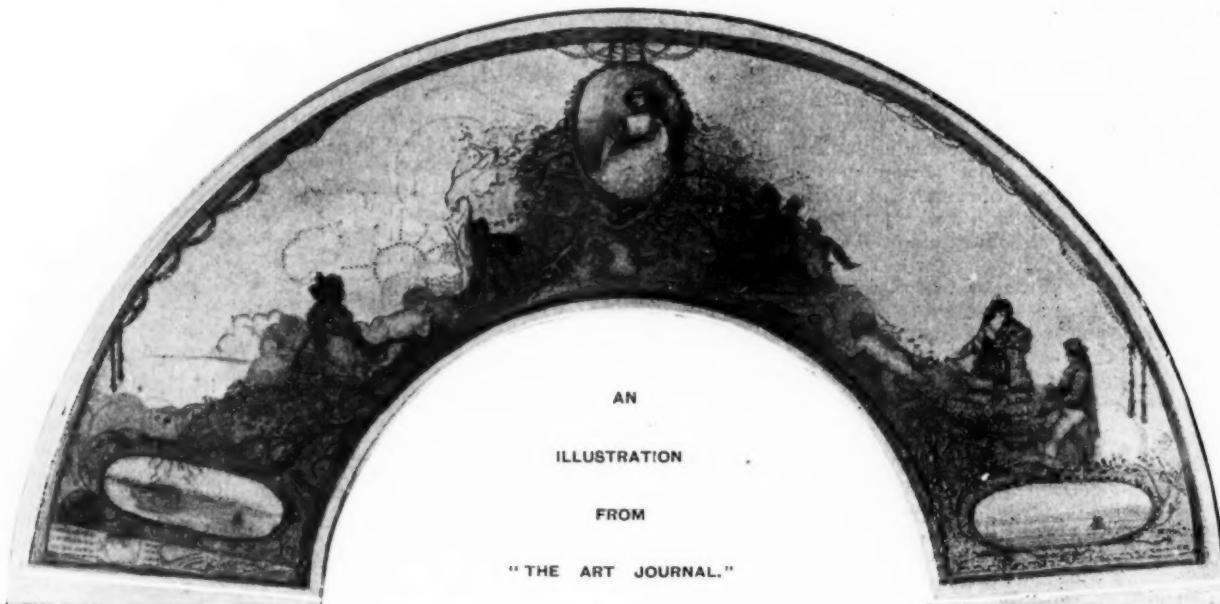
HERE is quite a little flutter of excitement over the announcement that the International Society intends to do away with the Private View and substitute the Evening Function. I do not quite know what the committee have in their eye; but the private view is a somewhat universal picture-function, and it is at this function that many a dealer and the private collector often make their chief purchases—it is, in fact, the shoppy or commercial day of art. It is quite true that this essential feature has become hidden from the public gaze by the increasing interest in art matters of the fashionable world, thus converting the private view almost into a necessary part of the social function—though bridge and things are serious rivals. But, we scarcely know in England what a private view *can* be from the social side. You must go to Paris for the great day in the Champs Elysées for the Thing in All its Glory. I remember once "doing" it, and running a dinner appointment rather fine before I prepared to leave. The scene in the cloak rooms and at the barriers was one of the most thrilling I have ever known in relation to Art. Seeing absolutely no hope of getting my coat or umbrella or anything that was mine for another hour or so, I put my hands on the shoulders of a violent attendant, vaulted on to the counter, leaped other violent blue-coloured attendants, and in the rush of excited French ladies who had just broken into the huge place, I sought for what was mine. As I stooped down on all-fours to look for belongings, a stout lady jumped on my back and grabbed umbrellas from a pigeon-hole in the racks above me. However—as America says we say—I got hold of fragments of property, and after doing attendant for some shrieking ladies at the counters who held out numbers in expostulant hands (by the way, what strange chattels ladies do carry, even to picture galleries!), I got home for dinner, palsied from the riot, two hours late. But—I had seen a Private View. The devilry of the French students outside I leave to the imagination. Now the Evening Reception threatened by the International Society may or may not hold the thrill or usurp the amusement and the adventure of such a private view as this; but certainly as a social function it is sure to be charming, as everything the Society does is charming; yet I question whether the dealer and the collector will make purchases in the artificial light. And even the highest souled artist must accept sordid moments and the respect of his banker and his baker and his landlord—these things are as impossible to evade as birth and life and death.

WHILST I am on the subject of the International Society, there seems also to be much soreness amongst the studio folk as to the vagueness of the terms concerning the "sending in" and selection of pictures. Personally, my sympathies are with the secretary and committee to a large extent—for the invention of some scheme that shall secure good artists and avoid the weariness of inspecting, and the expense of handling, huge stacks of mediocre works of art seems still in the stage of incubation. Surely a committee could be formed to visit studios and to select the best works in those studios once the artists are at all known as original and as men of potential achievement. This would leave the struggle and strife stage of open competition to the unknown, reduce the struggle and strife, and keep the healthy end in view that a man must win his spurs before he is allowed the right of visitation. All human plans are liable to abuse; and compromises are the best road to perfection.

At Christie's the prices do not show this country to be on the verge of bankruptcy. The members of the great French school of the eighteen hundreds are well in favour,

and I do not wonder, for their works are very pleasant things to "live with"—a condition not always easy in the case of all the old masters. Nattier's "Portrait of a Lady" fetched 3,100 guineas, and a Terburg brought 1,300 guineas. Raeburn's fine gifts still reap their reward in guineas, and it is strange to watch the way in which works by Reynolds jump in price from thousands to small hundreds. All who admire the large art and original genius of the Beggarstaff Brothers will be glad to know that the managers of the Stafford Gallery in Bond Street have arranged to produce a portfolio by Mr. William Nicholson of drawings of Oxford. The picturesque old

Golden Hind at Deptford," which for breadth of view, largeness of handling, beauty of spacing, and decorative splendour ought to have won this remarkable man into the Royal Academy. But it did not. There is a process block of one of Charles Conder's exquisite fans that gives an excellent idea of the romantic beauty of this man's wit which ought to have long ago given distinction to the Royal Academy—but it has not. Ah! that sad room of water-colours at the Royal Academy, how it is haunted by the poor failures in art, the mediocre and the thin-blooded, who can never even hope to achieve a masterpiece! And how the wits give it the wide berth! Conder and Pryde



university town ought to lend itself, nay, to surrender itself, to the brain that created "London Types" and "An Almanac of Twelve Sports" and the well-known portrait of "The Queen." I have seen a few of the series, and they bid fair to become the treasured mementos of their colleges to many an undergraduate. Mr. Nicholson is at present in America, engaged on portraits, but on his return he hopes to complete the portfolio of Oxford pictures. The same firm have induced the other Beggarstaff Brother, Mr. James Pryde, to do them a "Mr. Jorrocks," which they hope to publish in facsimile at an early date, and if they can procure a colour reproduction that will catch the subtleties of tint which are so essential a part of Mr. Pryde's exquisite craftsmanship they will find a large sale for this excellent study of the immortal Jorrocks amongst all artistic folk of sporting instincts. The rarity of good works of art in relation to sport is almost as strange as the rarity of creative musical genius amongst women.

THE bound volume of the "Art Journal" for 1903 brings a sense of Christmas-time and the ending of the year. Magazines upon art are fascinating things, for they not only make pleasant months but they bind into pleasant years. Art critic as I am, I must make a confession—I value an art magazine chiefly for the reproductions that are scattered amongst its pages; I do not know whether I am singular in this matter, but the criticisms and the estimates seem, after a few months, to have passed into an old world of accomplished things. Judging the "Art Journal," then, by the standard that appeals to me, it is particularly worth possessing this year for a small process block of Brangwyn's "Elizabeth Going Abroad": The

and Gordon Craig and Nicholson and E. J. Sullivan and the rest, how they avoid those walls! But about the "Art Journal": what service the art magazines have done to artists! They are the real academies of our day. For one man that sees a London show there are thousands that see the printed masterpiece. And to-day the perfection with which the most exquisite things are rendered takes the spirit of the artist broadcast over the world. Alfred East is one of the few men who seem to have gained soul and craftsmanship by election to the Academy; and the little block of his "Castle of Cœur de Lion" breathes the very spirit of romance. Joseph Pennell's etching of Venice, and still more his poetic night piece, though not so good a process block as most, prove that the Black and White room at the Academy need not be the mediocre thing it is, year after year.

THE volume contains an interesting series of papers on portrait effigies, in which the superb but neglected statuary upon the old-world churches are given their due. Mr. Edwin Abbey's finely-spaced "Penance of the Duchess of Gloucester" comes out strangely weak in photogravure. It does the heart good as one closes the book to find that there is a chance at last that Etty may come into his kingdom.

I HAVE left myself no space this week for the master work of Charles Conder; but I would add before I close that the exquisite genius of this man may be seen at its best in the designs for some fans that hang upon the walls of the fascinating room at the Dutch Gallery where a collection of his work is on view.

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5 December 1903

Correspondence

Books as Christmas Presents

SIR.—I do not imagine that the suggestion that authors should present copies of their latest works to their friends at Christmas would be very popular with authors.

If the authors were amongst the widely popular they would fail to see the utility of such an extension of the free list. In the alternative case their friends would be sure to object in much the same spirit as the committee of a literary club when offered the entire works of a somewhat productive writer numbering some fifty volumes or so.

There could, however, be no objection to authors presenting the works of other authors. The book trade is, they say, in a parlous state. The managing director of one of the largest bookselling businesses in London told me a few days ago that Morley's "Gladstone" had saved the season for his firm, and that their other sales had been sixpenny editions and—postcards. I think, Sir, it is time that everybody who loves letters should become a book-buyer. Books as Christmas presents possess the advantage of suiting every purse, every taste and every age.—Yours, &c.,

W. M. C.

Irish Mantel-Pieces

SIR.—I observe in your Art Notes in THE ACADEMY of November 28, a reference to the carved marble mantel-pieces so often found in old Irish houses on the south-west coast, and which your contributor considers Italian. My father, who was a Kerry man (Captain Fitzmaurice, R.N.), often told me that these beautifully carved marble chimney-pieces were all got from the wrecked vessels, so richly ploughed, of the Spanish Armada. It occurs to me that this may interest you.—Yours, &c.,

Briton Ferry.

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A Rising Critic

SIR.—I do not know if the enclosed school-boy essay will read as funny to a stranger as to the teacher who was called upon to correct it.

The boy was asked to write to a friend and speak approvingly of a book which had taken his fancy or disapprovingly of one which had not been so fortunate. He has, however, chosen to address the author, whom he has favoured with both criticism and advice. I think he will develop into a critic whose career should be watched.—Yours, &c.,

W. A. T.

DEAR SIR,

In looking through your book I find that there are many errors which ought to be corrected. As for instance, the hero is murdered by the villain, and at the end of the book he appears again, as if he wasn't killed. You might have put that, the villain killed another man in mistake for the hero, and that the hero was away at the time. Another point is, that, your story is too (coul) coloured. As for instance you've got, the villain turned red with fury, the girl turned white with fright, and the hero turned purple with rage, and the footman on the doorstep, turned black and blue with the cold. Hoping you will see these errors,

I remain, dear Sir,
Yours truly,
H. F.

Keats' Grecian Urn

SIR.—As Keats' "Grecian Urn" seems purely imaginary, might not some artist translate it into marble? Or has it ever been attempted?—Yours, &c.,

St. Charles College, Ellicott City,
Maryland, U.S.A.

JOHN B. TABB.

